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New Series { Volume V. Whole No. 106. NEW YORK: SATURDAY, JANUARY 8, 1881. Price Ten Cents.

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Sermons From Shakespeare.

NO IV.—CHARITY.

PORTIA.—Have by some surgeon, Shylock, on your charge, to stop his wounds, lest he do bleed to death.
SHYLOCK.—Is it so nominated in the bond?
PORTIA.—It is not so expressed: but what of that? 'Twere good you do so much for charity.
SHYLOCK.—I cannot find it; tis not in the bond

MERCHANT OF VENICE. Act IV., Scene 1.

In the entire range of the English language, no word occurs having a more liberal interpretation than this word "Charity." Used as a noun, it is almost identical in sound and sense to its Latin godmother, the word *caritas*, or its French godsire, *carus*. Both suggest care, hence thought, or interest, or regard. And from this union springs the babe charity, a pure, lovely, broadly liberal daughter, for the word seems feminine in the most delicate sense, because we naturally associate all the gentler emotions with the gentler sex.

As used in our text, the meaning is obviously the benefitting of Antonio, by the exercise toward him of common gentleness and humanity. Hence, Portia of to d y, dropping the stately measure of Shakespeare, would say, "Though it is not compelled of you, Shylock, to secure for your debtor the humane offices of the surgeon, yet I beg of you do so out of pity, out of manhood, out of the goodness of your heart." And alas! too often the Shylock of to-day replies: "I cannot find it; 'tis not in the bond."

The Merchant of Venice, as a play, could be appropriately called "Charity." For every meaning of this word is here beautifully illustrated. Shakespeare alone, of all writers, sounds the gamut of the human emotions, and so exhaustive are his treatments it would seem as if there were nothing new to be urged on either side. Yet the reflective man and woman ponders long on his teachings, and if a few only find lodgment in the heart to awaken the torpid sense it may be, is not the result worth the labor? No one is sent into the world without possessing, in some measure, the loftiest attributes for good, as well as the lowest tendencies for evil. It is a certain birthright. It follows then that cultivation must be brought to bear to refine and strengthen the one, and to dull, and, if possible, eradicate the other.

The busy world is, after all, one's best teacher. It is a true, sometimes a false mistress. We jostle against the crowd, and receive many a bruise; we cry out in pain, or hide our aching flesh with an aching heart. Sometimes the aches are more than we can bear, and we grow cynical, base, even criminal, for we reason in our blindness and despair, who cares for us, whether we fall or stand. But, thank heaven, there sometimes glides in among the Shylocks a gentle Portia, whose cool, pleasant hand stays the fever on our brows, and whose tender words are as balm to our cruel aches and weariness.

In the Merchant of Venice, Shakespeare, with cunning skill, puts into a woman's mouth the honeyed words of charity and mercy to others. In that the word means love, here are several instances of the grand passion. The love of man and woman, the love of friend and friend, and the great love of philanthropy, are here eloquently illustrated, while the key to each illustration is to be found in the keen, yet gentle, loving, yet intellectually logical Portia, who, of all Shakespeare's heroines, seems to us the most perfect type of noble womanhood. If the "coming woman" is to be a Portia, heaven speed the day that gives her birth. A brave, earnest young lawyer, a perfect combination of heart and head, she stands alone, an incomparable sweetheart, as well as brilliant woman of the world, challenging the love, respect and admiration of all the centuries.

As a fitting subject now, at the dawn of a new year, we desire to consider charity, in the sense of consideration or allowance towards others, and (by reason of Portia's femininity) more especially towards women. An eloquent preacher in Ohio once bravely asserted that he "did not believe a man or woman ever lived who was utterly unworthy confidence and esteem. And that if you shut your eyes to the blackness of a human life, you surely would, with preternaturally clear vision, discover a white gleam somewhere." And so he urged his hearers "to think the best of the sinning men and women, and hesitate long before sending an erring one to a horrible plunge in hell—not the hell of the Puritan, composed of fire and brimstone, but the hell of crime and blackness yawning ready at his feet in which to hide his hate and despair towards all mankind." Let our reader not suppose we advocate a mock sentimentality towards crime in any form, but rather that "mercy seasons justice" in its loftiest sense.

One of the cleverest women of the hour was once approached by a young girl who was but just venturing in the field of work. She had a superior education, but the ranks of the schoolrooms were full, no room for raw recruits. So she took refuge in sewing, that vast field ready always to be tilled with needle and thread. Of course she was lacking in the skill which commanded money, as her time had been devoted to her books, and as necessity seemed then imminent for effort in so practical and desirable direction, as her circumstances were affluent. The failure in business, followed by the death of her father, left her penniless in the crash, with an invalid mother dependent on her support. Heartsick, but determined, she toiled on, hoping against hope, crushing out every artificial need, passing the gay shops with stolid eyes, shutting her books with iron determination, to take up the needle, which all her previous training had rendered obnoxious to her. Her mother grew worse, requiring her almost constant care, and calling for delicacies which the girl's slender purse could barely provide. Still she toiled on, early in the morning until late at night. She grew thin and pale; yes! cold and hungry, while the needs of the invalid increased. Finally the mother died, necessitating a last heavy outlay from the poor little purse. And so the girl got in debt, that terror to an honest-hearted woman. Her life grew to be like the traditional frog in the well, who jumped "three steps down and only two steps up," over and over again. She was at the bottom of the well, when one came to her by chance, with smooth words and full purse, and she fell. "Fell!" did I say "she fell?" No! Let me erase one letter; say rather he fell, who traded his gold for her purity. Had he possessed one grain of true manhood, had he been even in the faintest degree worthy the much abused name of "gentleman," her helplessness and poverty would have moved his soul in some respect to the conduct of generosity and honor, and at least of outward silence and tenderness of her good name. But no, though of handsome presence and suave manners, he was treacherous and ugly within, and boasted of the love of the pretty seamstress, until the sneers of her virtuous sisters, to whose ears the slanders came, finally shut the doors of honest employment, and lacking a Portia among her woman kind, she stepped down deeper and deeper in the wrong direction. But the white gleam in this girl, whose life was blackened by circumstance, seemed to echo truths proclaimed from the rostrum by one whom we will call "the clever woman of the hour." She called to see her, groping in the dark, though perhaps unconsciously, to clasp the hand of a modern Portia. She was received, told her story, and waited in hope and fear to hear words of wise counsel, or, perhaps, of bigoted conventional goody goodyism. What did this clever woman do? She took the erring girl by the hand, and said: "My friend,"—Oh! how gently and sweetly she uttered these grand words,—"My friend, you have waded in the mud long enough, pick up your skirts from its clinging impurity, and I will help you to find a clean place to walk. Because one has lost one's footing for a space, shall one not endeavor to seek a surer foundation?" What did this erring girl do? We are not ashamed to say, she burst into a flood of tears, which the Portia, pillowing her head against her true heart, let her shed in silence, murmuring at the end: "Perhaps child, some of the mud is now washed away." Then putting her good counsel in practical shape, she helped her to find occupation in honest channels, and to-day the weeping girl is a smiling, honestly industrious woman in the white capped trained nurses army in the hospital of one of our large cities, where her skill, intelligence and delicacy find an ample scope.

And the "clever woman," what can we say of her? One day she will be written of on black bordered paper, when all pretty jealousies forgotten, she will stand in her true grandeur among the mighty intellects the century has produced. Her pure, moral ethics will then be canvassed from liberal high standards, and the narrow-minded women and men of the day, will, for the time being, hush all words of sneering to pay the tribute with tearful eyes to this Portia of America. But we can never offer her more earnest homage than to tell again the story of the hospital nurse, which will receive greater lustre, when to it is added the fact that her own life was as pure as snow. We cannot all, save in like manner, a human life from destruction; it is reserved for a few only to thus work out the cause of justice, but this we all can do. We can cultivate a disposition to be charitable to our fellow women, and not let a weaker sister cry in vain for our kindly surgeon's office. Each one of us pleads guilty to the fault of uncharitableness to our own sex. We canvass cruelly, to be doubtless canvassed cruelly in return. Yet if we went to our accusers, or they came to us, a few penitent words of explanation would clear our vision towards each other.

Another "clever woman," to whom a poor street beggar, who had found her way many a time in a city prison cell, gave the title of the "Angel of the Prisons," said once that in all her dealings with the lower classes, she had invariably observed that straightforward sincere words, stripped of cant and pride, never failed to extract the truth from the most depraved man and woman." True the guilty one is not always reformed, even partially, but who shall say no good is done when a sorrowful confession is made and a promise given "to try to be good?" And not alone with the depraved have we to deal. Yonder walks a fair woman whose garments are costly perhaps. We, with plainer attire, let fall a word of censure, of scandal, of envy. She hears it and steels her heart against us, and feeling herself misjudged and misunderstood, even though she owns to the bare truth of our words, yet with self-pity excusing her fault, judges with cruelty some other one. For why should she be called upon to exercise charity, "'tis not in the bond."

The old proverb, "There must be fire where there is smoke," though literally true as applied to natural physics, is nevertheless one of the cruellest, most misapplied saws extant, as applied to morals. Let us stop and think twice and thrice before condemning our brother or sister. Who can tell what he or she would do in like situation? Let us seek the hidden springs of human conduct, not gaze too brutally on the one big disordered wheel. It may be a tiny bit of dust which obstructs the movement of the watch. A skillful jeweler removes the dust first, in order to save the mainspring. If that does not suffice, the whole machinery must be carefully removed and the broken places repaired. And if we discover a bit of moral dust in our neighbor's eye, shall we not in charity help him to remove it before his eyesight is blinded and his entire moral mainspring destroyed? Oh! let us stay the cruel comment upon our lips. Who can tell the hidden motive, the terrible temptation which has beset another? Let us believe the best, knowing that even if the worst be true, it may be often all some folly which sprang from a perverted good intention. Who among us is so spotless that another's garment brushing past us can entirely blacken ours? Cheer the weary, deceived heart, with earnest charity.

Women, more than men, are often driven to the wall by force of circumstances. We believe, at least, all women true and honest; but alas! their beauty, their trust, their weakness, often proves their destruction. Look into your own heart, fair woman, sitting in your own home with loving family and friends around you, with beauty and art on every hand, then say what you would do were you deprived of these, while they were Tantalus-like within your reach, provided you could wade through a little mud to obtain them all, and when added perhaps to selfish love of ease and money, there were stronger incentives in the fact of others dependent upon your bounty. Let no one suppose we do not condemn wrong doing. No, not that; we only desire to urge upon men and women alike this blessed virtue, charity. In whatever direction others may offend, let us try to kindly lead them back to goodness, for who knows how soon we may offend in like manner and need their aid in return? When all fails, and we can speak and think no good, let us then be silent, "for 'twere good to do so much for charity."

ANNIE WAKEMAN.

A Memento.

BY ETTIE HENDERSON.

Captain John Delaney was well known to many members of the profession as the popular commander of the ill-fated vessel, the Evening Star, plying between New York and New Orleans. During William R. Floyd's career as manager of the Varieties, New Orleans, each season Captain Delaney carried the members of the company safely back and forth, and during these trips laid his earthly possessions at the feet of pretty Charlotte Adams, the walking lady of the Varieties company. Mrs. Delaney left the stage and prevailed upon her husband to quit a seafaring life, as she had a great dread of drowning. The Evening Star went down, while nearly all on board perished, shortly after Capt. Delaney resigned his position. Mrs. Delaney's fears, however, were sadly realized during the past Summer, as her husband was drowned at Ocean Beach within a hundred yards of the boat which contained her, as in sport with his little boy he had jumped out to swim a race to shore with him. The following lines are tenderly dedicated to his sorrowing wife:

Great heart! hast ceased to beat?
O cruel stream that laid him at my feet—
  So pale, so cold and still.
In his prime manhood, fearless, strong and bold,
He gally stemmed the tide. Who had foretold
  It was the hour to kill.
My husband and my son! See with what joy
John ploughs the waves beside his boy,
  And sportive cries, "Come on—
All right, my boy!" Oh, yes, and with what pride
I from the boat behold them side by side—
  My noble boy and John!
What cry was that? My heart stands still
A moment, my eyes are fixed, and then a thrill—
  A dreadful thought—he'll drown!
Oh, no! 'tis only sport. "Papa, come, come—
Let us swim faster, for we must get home."
  "But, Joe, I'm going down!"
My God! He's sinking! Pull for your life!
Keep up, John, I'm coming—I, your wife;
  Oh for great wings to fly.
"Help!" There again. Ah! did you call me, John?
Yes, I am coming. Pull men—row on.
  God! Save him! Hear my cry!
"Too late!" who said so? He'll revive again.
There—that is life. Oh, my poor brain
  Is wandering. His breath
Is coming. No! My breath shall warm you, dear.
Come, on my bosom rest, closer, quite near.
  Great God! Oh, it is death!
My love—oh, lover husband—in wild despair
I'll shriek again to Heaven. I'll rend the air.
  Oh, you must hear me, John!
Dead in a moment; gone all hope and bliss.
Patience! Ah who can say in such an hour as this,
  "Oh Lord! Thy will be done!"
Oh, awful river, treacherous, deep and dark,
You still flow on—my love lies cold and stark.
  Oh, shut it out from my gaze.
John dead! The world, my world is gone,
My heart is shivered, still I must plod on
  My weary numbered days
Alone. My love, farewell—our happy days are o'er.
We're parted. Shall we meet upon that further shore
  Where all is bright with gold?
My baby girl—my boy forgive. I scarcely heed
Thou art so orphaned. It is death indeed;
  I am a widow. The story's told.

Oofty Gooft on Der Dramp.

NUMMER DEN.

Dis is vat dey call "der blizzard," Sharley. "Der cold shilly vinds of Decemper" may hafe deir sharms for some beeble, but I bed you of you run down indo a cold dressing-room all in a bersbirashion und hafe to shdrib off und make a quick shange, id vill knock all der bouldry oud of your granium resbeeding "der cold shilly vinds of Decemper." Dot's all vell enough to sot in a nice varm room in frond of a plazing hod fire in your dressing-gown und shlibbers, mit your shdomach full of biled shnibes und bickled eel's feed, und wride mit bink ink on gold edged baper a hole lod of d— nonsense boud

"Oh, der shnow, der beautiful shnow,"

bud ven you got to skirmish drough id mit noding on your feed bud winegar shoes und baper shdockings, a bad six on your head und a wery lighd dusder for an ulsder, you vood feel wery much like dooking a fall or dwo oud of der audor of anyding dot had any reference to "Olt. Vinter," "Beaudiful Shnow," or anyding else mit ice in id. A goot many years ago, ven you und I vas kids, Sharley, ve used to like dis freezy, veezy, shnowy plowy vedder. Yes, sir, ve used to dook cold comfort shkading on von food in der mud-gudder on a rink boud dwo inches vide und den inches long und call id fun. Und how ve used to "cud pehind" und fasden a robe to some shleigh or vagon und sid on our leedle shled und ride drough mud und shlush, mire und mush, brouder und habbier dan a Roman nosed Emberor efer vas in his shariod. Und der shnow balling dimes ve used to had—vill you efer forgod dem? Vill you efer forgod to rememper so long as you kin reckoleed der shnow men ve used to made? Ah, dose vas der dimes ven ve used to abbreshiade shnow—ven ve cood vent oud und shdood in id ub to our knees for a veek und come oud mit sheeks as red as roses und a abbedide like a volf. Vill you efer forgot how you used to vork like Sam Hill und make a hundred or dwo "soakers" harder dan brick bads, und bile dem avay awful careful to soak der firsd Dudchman or Irishman dot vood came along mit a funny dicer? Und may'pe you coodn'd hid dot hat? Vell, I shood shmile. Dalk aboud your Creedmoor or your Vimpledon sharpshooders vy dey vasn'd a circumsdance. Only led a feller vend by mit a broberdy hat on his head ad dot dime, Sharley, und he vas a hot oysder for us, you bed. Yes, sir, his hat vood be knocked concafe und his head doo if he vood made doo shdrong a kick. Und ve doughd id vas fun. How ve vood kick now of some young shcallavag vood dare to efen dink of drowing a shnow pall ad us, no madder how easy. I kin jusd imadgine how dot dudch eye of yours vood shnab and grack, Sharley; how your sheek, dot boody goot sheek of yours, vood dingle und got red mit indignashion of some bleasand leedle son-of-a-gun vood hid you in der ear mit a nice vet shnow pall harder dan Pharaoh's heart, I kin jusd imadgine der comford you vood dook valking on dot lad's *os frontis* und den valking to der Hosbiddle mit him under your arm and safely debosiding him in der coal hole und vishing him a bleasand journey to der habby land of Ca-ney-i-o-u-n. Yed dere vas a dime ven ve doughd such dings funnier dan a fooneral.

Maype I'm a leedle selfish, Sharley, bud I alvays hade to saw der shnow come. I know in der nadural order of dings shnow vas a necessidy, bud I don'd like id all der same. Der houses vas alvays lighd ven dere vas shleighing und on der road a number of lighd houses alvays bedoken danger. Mariners are nod der only vons affeded by lighd houses, pless your big Dudch heart; no, sirree, acdors, minsdrels, cirgus beeble—all kinds of show beeble.

Lasd Summer on der Shquare efery von bredicded a big season. Efry von said, "Dis vas going to peen der besd season for der show beeble dot ve efer had." Und how has it durned oud? Id's all wery fine for von or dwo shmardeys to buplish der houses dey blayed to: "Oshkosh, $3,170.53; Flakesville, $1,371.23; Punktown, $1,543.29; Fludesburgh, $6,352.10," but, Sharley, you und me know a defilish sighd bedder. A few, und wery few of der compinashions on der road dis season hafe made money; der resd is had all dey vant to do to keeb deir heads abofe vater. I vill gafe you der reason of you vill bay addenshion. Der coundry is ofershdocked mit addrackshions. Efry billposder is a circuid manager, und he blays efryding dot comes along. Towns dot vood durn oud a dwo hundred dollar house vonce a veek are called ubon to durn oud nighd afder nighd, nighd afder nighd—somedimes dwo shdrong addrackshions der same nighd, doo. Shearcely a down in dis coundry of 4,000 or 5,000 bobulashion bud vat has ids obera house; und dey vood got along doo of deir brobriedors vood use any kind of judgmend. Und der end is nod yed, Sharley. A goot many of der shmard vons is got a idea dot from henceford der bisness vill be bedder, bud lay low in der high crass und look oud for shqualls. Afder der holidays dere vas alvays a lull, alvays a dull shbell, und den comes Lent; und dot's vat's der madder mit Hannah. Keeb shdill a leedle, Sharley, my goot feller; don'd said someding, bud saw vood. Vaid a leedle und dime vill dell. Der end didn't came yed, und lighd houses vill be fashionaple all ofer der land. I don'd like to drow cold vater on any von's hobes or cause dem to feld down-hearded, but dot's my brifade obinion buplicly oxbressed, dot der show bisness vas going to peen defilish pad for der palance of der season. Four or fife of der shdrongesd addracshions, like John Anderson and Mary McCullough, vill maype made money, but der killeys und leedle ban fish vill had to shvim oud or boody soon dey vill be ofer deir heads. Dere vas some beeble in dis bisness dot kin shdood on deir hands und borrow money mit deir feet, bud Sharley dey are like mule shdones, fur und few bedween. A goot many enderdain an idea dot all any von is got to done vas to got a growd of acdors—he vons und she vons—tegedder, pud ub a lod of brinding, oben der doors, und made money; bud my dear feller, der broof of der budding vas eading der bag. "All dot glidders vas nod German silfer" by a plame sighd. A goot many beeble hafe a idea dot all dey got to done vas to buy a horse und be habby. Dey don'd abbear to dink dot dey musd feed der horse, pud shoes on his feet, shdaple him, buy vips, plankets, halders und so 4d. Und der same vay mit a combany or a compinashion, der vas many a leedle rad hole vere deir money shlibs avay, und six seegar makers und dwelf book-keebers mit obera glasses coodend dold vere it goes to. Some beeble vill valk from Vallack's Deadre to der Cendral Park mit deir eyes vide oben und fell down indo efry sewer und coal hole on botd sides of der vay all der vay long. vile oders vill grope all der hole disdance mit deir eyes shud, und bick ub efry bin und needle, und mitoud looking for dem doo. Der same vay in der deadrical brofession—a goot biece mit shblendid casd und a pushel of dalend vill shdard oud on der road und busd, und valk home on deir ubbers, vile a lod of hams mit nodding bud sheek und imbudence vill shkib along in balace cars, do a rushing bisness, und come back to New York mit a parrel of money, und pud on more airs dan a coundry shdud horse mit his mane und dail done ub in bink rippons. I dell you, Sharley, der deadrical bisness vas a loddery—like buying a brize-backage on a roleraid drain—you can'd guess how you vas going to made oud undil der backage vas busded, und maype den you vas busded doo. Maype I'm a leedle off my kerbase, Sharley, resbeeding der bisness for der palance of der season, und I hobe I vas, bud dime vill do'd of vat I dold you voodn'd came drue.

PROFESSIONAL DOINGS.

—The Jule Keene and Sallie Adams Company has disbanded.

—Rehearsals of The World at Wallack's, are rapidly progressing.

—The Frank Tannehill Deacon Cranket company are reported to have disbanded.

—Matinees were given at all the principal theatres on New Year's Day—except Wallack's.

—Helen Coleman is winning excellent press notices for her performance of a version of the Widow Bedott.

—William Deutsch has retired from the theatrical business, and is now managing Bunnell's Dime Museum.

—When Snelbaker's Majestic Combination went on to Vincennes, Ind., to play, they left seven members of their party ill at St. Louis.

—The Queen's Hall, Montreal, which seats over eleven hundred, is reported as being an excellent house for attractions visiting this locality.

—Kate Claxton was unable to appear during several days of her engagement at Albany, on account of the serious illness of her child.

—J. G. Savilles' Guv'nor party has returned to town. Harold Warren, Isabella Preston and Nellie Whiting made successes in leading roles.

—Edwin Lawrence, the elocutionist, gives a recital at Chickering Hall to-night (Jan. 6) assisted by Belle Cole, vocalist, and Prof. Philip Lawrence.

—Warner's Baby Opera Company disbanded at Meadville, Pa. The members left for their homes, their baggage being held for a hotel bill of $150.

—A life size portrait of the late Mr. Montague was one of the prizes voted for at the St. Vincent's Fair. Lester Wallack was the theatrical manager who won it.

—Salvini will play in Montreal, Toronto and Cincinnati after his two weeks' engagement in Boston. He returns to New York on the 31st for a series of farewell performances.

—Rodney S. Wires was dismissed from Milton Nobles' employ recently. It seems that he indulged in a prolonged spree, neglected his duties, failed to bill several towns, and was immediately discharged by Mr. Nobles.

—The Grand Opera House, Chicago, has taken rank among the most elegant theatres in the country. Leading attractions are playing at this commodious and well appointed theatre with good success.

—A den of lions will be brought on the stage during the progress of the new spectacular piece at Niblo's, and the Black Venus will be unceremoniously cast therein. Whether she will fare as did Daniel of old, is to be seen on the first night.

—D. R. Young, late leading man of the Milton Nobles combination, has now joined Kiralfy's Black Venus company, and opens with them Jan. 10. Mr. Young left the Nobles' company on the 28th, at Cincinnati. He was fined for keeping the stage waiting, and thereupon tendered his resignation to the management.

—Fraulein Marie Geistinger, the Vinnese soubrette, opera bouffe singer and tragedienne, arrived by the steamer Westphalia. She made her American debut last night (Jan. 5) at the Thalia, in La Grand Duchesse. She has a large repertoire, including Mme. Favart, La Belle Helene, Boccaccio. Two new comic operas, written for her by Strauss, are to be produced during her engagement for the first time.

—Stuart Robson, while in Washington last week, sent the following message to the editor of the *Post:* "Your Twenty-five Cent poor list subscription appears to me a capital idea. As it looks as if the money so contributed will reach the deserving poor at once, enclosed find fifty dollars. I feel sure that not one cent of this sum will be deducted in the way of "commission," which is so frequently the case when charitable money is entrusted to the distribution of Chadbands and Pecksniffs."

DRAMA IN THE STATES.

What the Player Folk are Doing All Over the Country.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ABBEY'S HUMPTY DUMPTY: New York city during holidays.

ADA CAVENDISH: Louisville, 10, week; Indianapolis, Ind., 17, week.

ALL THE RAGE COMB.: Canton, Jan. 1; Columbus, 3; Chillicothe, 4; Dayton, 5; Springfield, 6; Brooklyn, N.Y., 31; Philadelphia, Feb. 7, week.

BARNEY MACAULEY'S MESSENGER: Harrisburg, 10; York, 11; Lancaster, 13; Reading, 14; Pottsville, 15.

BARTLEY CAMPBELL'S GALLEY SLAVE: Chicago, Jan. 3, week; Cincinnati, 10, week; Dayton, 17; Springfield, 18, Chillicothe, 19; Newark, 20; Wheeling, 22; Pittsburg, 24, week; N. Y. City 31, eight weeks.

BIG FOUR MINSTRELS: St. Louis, Mo., 3, week.

BUFFALO BILL: New Brunswick, N. J., 12; Easton, Pa., 13; Norristown, 14; Jersey City, 15; New York City, 17, 3 weeks.

BAKER AND FARRON: Buffalo, 3, week; Toronto, 10, week; Albany, N. Y., 17, week; Philadelphia, 24, two weeks; Cincinnati, 31, week.

BEN MAGINLEY'S DEACON CRANKETT: Newark, N. J., 10, 11; Paterson, 12, 13; Chicago, 17, week.

BOSTON IDEAL OPERA CO.: Cleveland, 10, 11, 12; Pittsburg, Pa., 13, 14, 15; Philadelphia, 17, week; Brooklyn, 24, week.

BOSTON THEATRE CO.: Philadelphia, Jan. 3, two weeks.

CAMPBELL'S GERALDINE CO.: N. Y. City.

CHILD OF THE STATE: Baltimore, Md., 10; Williamsburg, 17; Boston, Mass., 24.

CONSTABLE HOOK CO.: Bristol, Ct., 10; Meriden, 11; Middletown, 12.

CORINNE MERRIEMAKERS: Chicago, Jan. 3, week; Ottawa, Ill., 10; Aurora, 11, 12; Janesville, Wis., 13; Appleton, 14; Oshkosh, 15; Fon du Lac, 17; Madison, 18.

C. L. DAVIS: Chicago, Jan. 3, 2 weeks.

COMLEY-BARTON LAWN-TENNIS CO.: N. Y. City, Nov. 22, twelve weeks.

CHARLOTTE THOMPSON: Nashville, Tenn., 10, 11, 12; Chattanooga, 13; Knoxville, 14, 15.

COLLIER'S BANKER'S DAUGHTER: Savannah, 10, 11, 12,

CRITERION COMEDY CO.: Gloucester, Mass., 11; Lowell, 12; Newburyport, 14; Milford, 17.

DENMAN THOMPSON: Boston, Mass., 24, five weeks.

DUPREZ & BENEDICT'S MINSTRELS: New Brunswick, 10; Freehold, 11; Millville, 13; Bridgeton, 14.

EMMA ABBOTT OPERA CO: New York, 17, two weeks.

FANNY DAVENPORT: New Orleans, 27, two weeks.

FRANK MAYO: Toronto, CAN., 3, week; Brooklyn, 10, week.

FRANK FRAYNE: Detroit, 3, week.

FUN ON THE BRISTOL: St. Louis, 10, week.

GILMORE & BENTON'S VARIETY CO.: Cleveland, O., 10, 11.

GUS WILLIAMS COMB.: New York city, 10, two weeks.

HAVERLY'S BLACK HUNDRED: Philadelphia, 27, two weeks.

HAVERLY'S NEW UNITED MASTODON MINSTRELS: Chicago, 17, two weeks.

HARRY MINER'S ROONEY: Petersburg, Va., 10; Richmond, 11, 12; Portsmouth, 13; Norfolk, 14, 15.

HAVERLY'S WIDOW BEDOTT (C. B. Bishop): Cleveland, O., 3, week; Buffalo, N. Y., 10, 11, 12; Rochester, 13, 14, 15.

HERRMANN: Chicago, 20, two weeks.

HYDE & BEHMAN'S COMEDY CO.: Pittsburg, 10, week; Chicago, 17, week.

HERBERT CONSTELLATION: La Salle, Jan. 3, week.

HERNE'S HEARTS OF OAK: St. Louis, Jan. 3, week.

HELEN POTTER'S PLEIADES: Brockport, N. Y., 7; Albion, 8; Lockport, 10; Hamilton, Ont., 11; London, 12; Chatham, 13; Ann Arbor, Mich., 14; Kalamazoo, 19; Chicago, 21, 22.

JANE COOMBS: Rochester, 10, 11; Buffalo, 12; Toronto, 13, 15; St. Catharines, Ont., 15; Hamilton, 17; London, 18; Detroit, Mich., 19 to 22.

JOHN MCCULLOUGH: Philadelphia, 27, two weeks.

JOSEPH JEFFERSON: Cincinnati, O., 3, week; Lexington, Ky., 10, 11; Dayton, O., 12; Springfield, 13; Columbus, 14; Wheeling, W. Va., 15; Akron, O., 17; Youngstown, 18.

JOSEPH K. EMMET: Newark, N. J., 4; Philadelphia, 10, week.

JOHN T. RAYMOND: Detroit, 10, 11, 12; Cleveland, O., 13, 14, 15; Harrisburg, Pa., 17; Lancaster, 18.

KATE CLAXTON: Baltimore, Md., 10, week; Boston, 17, week.

KIRALFY'S AROUND THE WORLD: Philadelphia, 27, two weeks; Brooklyn, Jan. 10, two weeks.

LEAVITT'S GRAND ENGLISH OPERA BURLESQUE CO.: Brooklyn, N. Y., 10, week; Philadelphia 17, week.

LEAVITT'S RENTZ SANTLEY CO.: Milwaukee, 10, week; Joliet, 12; Peoria, 13; Bloomington, 14; Springfield, 15; Cincinnati, 17, week.

LOTTA: Cincinnati, 27, two weeks.

MAUDE GRANGER (Two Nights in Rome): Milwaukee, 10, week.

MAPLESON'S OPERA CO.: Boston, 27, two weeks.

MINNIE PALMER COMB.: Cincinnati, 9, week.

MRS. SCOTT-SIDDONS: Meadville, Pa., 10; Oil City, 11; Titusville, 12; Erie, 13; Jamestown, 14; Bradford, 15.

MR. AND MRS. GEORGE S. KNIGHT: Rochester, 3, 4; Syracuse, 5; Albany, 6, 7, 8; Troy, 10, 11; Jersey City, 12; Newark, 13; Trenton, 14; Wilmington Del., 15; Cumberland, 17; Wheeling, W. Va., 18; Columbus, O., 19; Chillicothe, 20; Springfield, 21; Dayton, 22.

MY PARTNER (Aldrich and Parsloe): Orange, 10; Wilmington, Del., 11; Pottsville, Pa., 12; Reading, 13; Harrisburg, 14; Lebanon, 15; Pittsburg, 17, week; Buffalo, N. Y., 24, week; Cleveland, O., 31, week.

MADISON SQUARE THEATRE CO. (Hazel Kirke): Baltimore, Md., 2, two weks.

MARY ANDERSON: N. Y. City until Jan. 9.

NAT GOODWIN'S FROLIQUES: Louisville, Ky., 10 to 14; New Orleans, La., 16 to 22.

ONE HUNDRED WIVES COMB.: Indianapolis, 10, week; Louisville, Ky., 17, 18, 19; Columbus, O., 20, 21, 22.

PATHFINDERS: Charlotte, N. C., 11, 12; Salsbury, 13; Greensboro, 14; Danville, 15, 17; Lynchburg, 18, 19.

ROSE EYTINGE AND CYRIL SEARLE: Hamilton, Ont., 10, 11, 12; St. Thomas, 13; London, 14, 15; Toronto, 17 to 24.

REMENYI CONCERT CO.: Bethlehem, Pa., 10; Lancaster, 11; York, 12; Harrisburg, 13.

RIVE-KING CONCERT CO.: Cedar Rapids, Ia., 10; Dubuque, 11; Rockford, 12; Dixon, 13; Sterling, 14; Clinton, 15; Springfield, Ill., 17; Galesburg, 18.

RICE'S SURPRISE PARTY: New Orleans, 9, two weeks; Memphis, 24, week; St. Louis, 31.

ROBSON AND CRANE: Norfolk, Va., 10, 11; Petersburg, 12; Richmond, 13, 14, 15; Charleston, S. C., 17; Savannah, Ga., 18; Augusta, 19; Macon, 20; Atlanta, 21; Columbus, 22; Selma, 24.

SALVINI: Boston, Mass., 3, two weeks.

SARAH BERNHARDT: Philadelphia, 3, week; Chicago, 10, two weeks.

SALSBURY'S TROUBADOURS: New York, 3, two weeks.

SAM'L OF POSEN CO. (M. B. Curtis): Detroit, 10, week; Michigan circuit, 17, week.

SMITH AND MESTAYER'S TOURISTS: Boston, 27, week.

SNELBAKER'S MAJESTICS: Cleveland, 10, 11; Akron, 12; Youngstown, 13; Wheeling, W. Va., 14; Steubenville, 15; Pittsburg, 18 to 23.

STRAKOSCH OPERA TROUPE: Evansville, Ind., 10; Nashville, Tenn., 11, 12; Memphis, 13, 14, 15; New Orleans, 17, two weeks.

SOL SMITH RUSSELL (Edgewood Folks): Toledo, O., 10; Bay City, Mich., 11; East Saginaw, 12; Lansing, 13; Jackson, 14; Grand Rapids, 15.

SOLDENE OPERA-BOUFFE CO.: Syracuse, 10; Rochester, 11, 12; Buffalo, 13, 14, 15; Cincinnati, 17 to 22; Detroit, 24 to 29; Chicago, 31 to Feb. 12.

TONY DENIER'S HUMPTY DUMPTY: Memphis, 10, 11, 12.

THOMAS W. KEENE: Baltimore, 10, week; Philadelphia, 17, week; Cincinnati, 24, week.

Notice.

Correspondents who have not returned their credentials for renewal are requested to do so at their earliest convenience. The New Credentials for 1881 *will be distributed by the* 12th *inst. They will consist of a handsomely engraved rose-tinted card, encased in a gold-mounted brown morocco case, bearing a portrait of the correspondent—a means of identification that will be appreciated by managers.*

Boston.

The performances of opera given at the Boston Theatre last week by the Mapleson Opera co. were by far the best we have had here for several years. The chorus is large and well balanced, and shows every evidence of careful and intelligent training. The co. is an excellent one. The houses here have been crowded, and the singing of the artists have made a great impression upon the public. Gerster has won a decided triumph by her highly effective personations. Her singing has been marked by a refinement, sweetness and warmth of feeling that few singers possss. Her efforts have been brilliant throughout, and the Gerster nights have been crowded with the most enthusiastic of audiences. Campanini, Ravelli, Del Puente, Valleria and Cary are great favorites, and their efforts are deserving of the highest praise. This week, Martha, Mefistofele, Puritani, Don Giovanni, Faust, Favorita and Lucia.

Maggie Mitchell drew crowded houses at the Park Theatre last week, appearing as Jane Eyre and Barefoot. There is nothing new to be said about the artist and her methods. She is the same bright, magnetic little star as of old, and her performances are chaste, refined and healthful. The supporting co. did excellent work in both plays. This week, Willie Edouin and co. in Dreams.

Enchantment did a very poor business at the Globe, what with bad acting, tawdry costumes, rotten scenery and a dilapitated ballet, the performance was one long to be remembered as one of the poorest of its kind. This week, Salvini in his great roles. French Flats being the attraction for the off nights.

The Guv'nor is drawing crowds at the Museum, and well it should, for a brighter, more laughable or more entertaining play it has not been my lot to witness for some time. The Guv'nor will hold the boards for some time to come.

The Tourists are drawing overwhelming houses at the Gaiety Theatre. They are as great favorites as ever, and the new additions to the co. are a great improvement over those of last season. Louisa Paullria is a very pleasing actress, and her acting is much liked. William Mestayer (what dear associations there are in that name), is a superior comedian and a Boston favorite. His presence on the stage is always a welcome one, and his audiences are kept in constant laughter over his merry sayings and doings. The Tourists remain all this week and I believe next.

The Howard Athenæum still continues to do a large business. This week Leavitt's Specialty co., with Augustus J. Bruno, Louise Boshell, the Garretters, Cronin and Sullivan, Mautice Kent, the Jeromes, Canfield and Bouker, Lamont Trio, Nellie Richards, Louise Linden, Moore and Lessenph.

The Boylston Museum offers the Four Emeralds, Gibbons, Russell, Kennedy and Magee, the Wesleys, Prof. and Florence Bindley, Maude Leigh, Frank Nelson, Ada Lanier, Howard and Coyne, John C. Harrington, Louise De Luisi, etc.

The Novelty Theatre is now a permanent institution, and the South End has now a successful theatre. Butler's Humpty Dumpty troupe is the attraction for the week.

Christy's Minstrels is now in its third week, and the business is truly excellent. Lester and Allen and Burt Queen are the additions to the co. this week.

Brooklyn.

Park (Col. W. E. Sinn, manager): Denman Thompson, as Joshua Whitcomb, is entertaining large audiences this week. The piece is well set, and the co. is good throughout. Joshua has become a general favorite with the Brooklyn public. Last week Willie Edouin's Sparks, or Fun in a Photograph Gallery, did an immense business; so much so, that they have secured the house for the same dates in 1881. Next week the Emma Abbott English Opera co., with the following eminent artists: Emma Abbott, Julia Rosewald, Pauline Maurel, Brignoli, Castle, Staunton, Stoddard, James, Marousky, Loms. Chorus and orchestra under Signor Tomasi.

Haverly's Brooklyn Theatre (J. H. Haverly, manager): Kiralfy Bros'. Grand Spectacle, Around the World in Eighty Days, is being played this week by a good co. The play is excellently mounted, and it is produced before large and appreciative audiences. The scenery is elaborate, and the effect is pleasing. Last week, despite the inclemency of the weather, J. K. Emmet played to large houses. He, however, labored under a very severe cold, which deteriorated somewhat from his otherwise excellent performance. Next week Lester Wallack in Rosedale.

Volks' (Hyde & Behman, managers): A heavy bill, with the following variety stars, succeeds Nick Roberts' Humpty Dumpty troupe of last week: The La Rues—John and Willie, May Antonio, Charles Diamond, Billy Hayden, Harry Richmond, Manchester and Jennings, Charles A. Leader, Fredricks, Gloss and Lavern, Ferguson and Mack. The performance concludes with a sketch by H. G. Richmond, entitled Dime Novel Heroes, or Pirates of the Far West, by the stock. Hyde & Behman's traveling co. report good business. It is under the immediate supervision of Mr. Behman.

Academy of Music: Theodore Thomas will give a public rehearsal on Friday afternoon, Jan. 7, under the auspices of the Brooklyn Philharmonic Society. Mr. Thomas has a chorus under his direction of about 400 voices, which is daily growing larger. The Philharmonic concert takes place in February next, when some very important works will be produced.

Brooklyn Athenæum: Charles E. Perine's Juvenile co. continues Cinderella throughout the week.

Novelty (Theall & Williams, managers): The Legion of Honor is on this week by the same co. in the same style as at the New York Park Theatre, to good houses. The play was received with interest and attention at its first production at this theatre, the motive of the play being one of much power, and the leading actors being well qualified for their parts. Mr. Samuel Piercy as Raoul acts with much nobility and intelligence. Mr. Forrest Robinson, who has a capital voice, played Gaston with vigor. George F. DeVere made a picturesque villain of Maubraye. The gossiping Viscount Distrait in the person of Mr. Ed. Marble, created a hearty laugh. Edmond de Rochfort was well played by Mr. John F. Herne, and Mathilde by Mrs. Louise Dillon. Miss Constance Hamblin's Elise de Lignieres was somewhat too uniformerly joyless, and her melancholy was rather too persistent. Not so with Mrs. DeVere, who until lately has appeared as Nellie Mordaunt, and who as Baroness d'Alroy was buxom, bustling and brilliant.

Baltimore.

Academy of Music (Samuel W. Fort, manager): Sarah Bernhardt did not awake the enthusiasm which was expected. The houses, though well filled, were not crowded nor very enthusiastic. So much has been said and written of Mlle. Bernhardt, that it would be impossible for anything human to fulfil what people expect. Unthinking persons anticipate a sort of terrific descent, with fireworks accompaniment, or a grand entrance in spangles, and when a fragile-looking woman enters and plays a quiet scene with a naturalness and simplicity that are the perfection of art, they are disappointed. Sarah Bernhardt is a great artiste in the truest sense of the word; her chief charms are a voice of exquisite timbre, and a flexibility and a melody in the use of it that are almost music. All of her finest effects are accomplished by the sympathetic power of her voice; one listens always to its music. Her face is less capable of expression than her voice. Strong emotions she knows how to assume, but the changeful expression over the features she does not possess to so high a degree. Her form, as everyone knows, is thin to attenuation, but no one, who has not seen her, can know her marvelous grace. She has less native force than Clara Morris, less tragic genius than Modjeska, but she has a sense of the beautiful far superior to either. There is a beauty in her every movement; to lose sight of her for a moment is to lose something beautiful. Adrienne Lecouvreur was the opening piece, and this was followed by Frou-Frou, Camille and Hernani. In Camille the artist appeared at her best, and her death scene was the climax of art. The supporting co. was excellent, and the stage setting all that could be desired. Next week, Madison Square co. in Hazel Kirke.

Holliday Street Theatre (John W. Albaugh, manager): Kiralfy's troupe have been presenting Around the World in Eighty Days to big audiences all the week. It is a play well suited to the holiday season, combining, as it does, comedy and the spectacular drama. The scenery was nearly all new and pretty, and though some of it was very elaborate, it was worked smoothly. The ballet was particularly fine. Next week: Robson and Crane in Sharps and Flats.

Ford's Opera House (John T. Ford, proprietor): The Christmas show has been cordially received this week. In the extravaganza of the Forty Thieves there is an excellent co., and the piece is very well set. Lizzie Harold is a host in herself, and acts and sings very cleverly. George Denham plays Hassarac, a bad man, and does it well. Fryer's trained ponies and dogs are wonderful, and under the directions of their trainer they go through a variety of tricks and performances. Next week: Barton Hill in The Guv'nor.

Monumental Theatre (Ad. Kernan, manager): The olio this week is a long and excellent one. Harry Watson, assisted by Alice Hutchings, did a sketch entitled The Dutch Masher. Watson is as funny as ever, but is using all his old business. Alex. Davis did a clever turn in ventriloquism, and Luigi del Oro was encored in his musical entertainment. Matt Green and Dick Rowe were wonderful in acts of contortion and gymnastic feats. Annie Whiting, assisted by Charles Whiting, did a pleasing musical sketch, in which Miss Whiting introduced her trombone specialties. The local drama, the Baltimore Newsboy, ended the programme, and was enthusiastically received. Next week the Hyde and Behman comb.

Front Street Theatre (Daniel A. Kelly, manager): The sketch Jealousy opened the bill this week, and was followed by the Terpsichorean Quartette, Kitty Kimball, Abbey Barry, J. Mullen and J. E. Kline, in some good clog-dancing. Burt Queen introduced some excellent ventriloquism. The mind-reading, second sight and magic of Prof. C. N. Steer and his wife was really fine. The drama was The Two Wanderers, with W. H. Rightmire as the star. Next week Mabel Florence, in the sensational drama, Faith, or a Daughter's Wrongs, in which she will introduce her dogs.

Chicago.

Haverly's (J. H. Haverly, manager): Rice's rewritten Evangeline, as played here, does not begin to be as good as the original. John J. McNally is credited on the bills as having spoiled and emasculated it. The co. is much weaker than the last year's co. The chorus and ballet was neither musical nor graceful. 3d, Bartley Campbell's Galley Slave co,

Grand Opera House (J. A. Hamlin, manager): H. C. Jarrett's co. have appeared in Rossini's opera Cinderella, and have succeeded in drawing good houses. The performances were a success financially and musically. Among the specialties Lizzie Simms is the best in her lightning change dances in costumes of different nations. The ballet and scenery were both fine. Matinees were given daily all through the week. 3d, Corinne Merriemakers.

Hooley's (R. M. Hooley, manager): Jarrett and Rice's Fun on the Bristol co. has done another good week's business. This organization is an excellent one and worthy of the success it has attained. 3d, Goodwin's Froliques in Hobbies.

Fox's Theatre (Robert Fox, manager): Business has been bad here this week. The audiences at this theatre have been treated to a peculiar entertainment in the shape of a pantomime without a clown, pantaloon or harlequin. G. C. Charles, as Paddy Miles' Boy, gives a good piece of Irish character acting in the olio; 3d, the Leonzo Bros. in a piece called Dog Spy, preceded by the usual variety bill.

McVicker's (J. H. McVicker, manager): Herrmann the Magiciad. 3d, Two Nights in Rome.

Academy of Music (Robt. Emmett, manager): C. W. Barry, a so-called actor in the sensational drama Escaped from Sing Sing, assisted by a good olio, has succeeded in drawing large houses. Fields and Leslie, Polly Daly, Parker Sisters and Levantine furnished the variety part of the programme. The support of the co. in the drama was much better than either the piece or star deserved. 3d, California Through Death Valley comb., and Howard, Dan and Sou, Russell Bros., Haley and Boyd, Miss Lizzie Le Claire, Fred Levantine and Polly Daly, variety performers.

Olympic Theatre (Z. W. Sprague, manager): Milton Nobles, supported by an excellent co., including among its members Leonora Bradley, Fanny Lewis Burt, Sam E. Ryan and Alonzo Schwartz, has done a paying business in A Man of the People and The Phœnix. Mr. Nobles is a capable actor. 3d, Rentz-Santley Novelty co.

Items: The co. to play Galley Slave at Haverly's, 3d, will include Gussie De Forest, Mme. Majeroni, E. F. Knowles, Frank Evans, Junius Brutus Booth, Thomas H. Burns, Nellie Barbour, Mrs. Clara Stoneall, Ada Clayton, C. B. Waite, Charles Wade, J. M. Buell and Charles Webster.—The statement circulated by the press to the effect that Nat Goodwin had been arrested in Cincinnati for drunkenness has been contradicted.—Marion Fiske leaves the Fun on the Bristol co. here; Nellie Lingard has been engaged to take her place.—The agent of the Galley Slave comb., Mr. George Miller, leaves the city, 3d, for New York.—It is stated that Al Phillips has not given up the idea of inflicting his piece Blunders upon the public, as he has gone East to reorganize.—Minnie Edington will play with Maude Granger's co. at McVicker's.—Jennie Hughes left Jarrett's Cinderella co. for a vacation of a few weeks. It is announced that she goes East to be married. Amelia Watts fills her place in the co. during her absence.—Lou Fuller joins Frank Mayo's co. shortly.—The managers of the National will produce Aladdin next week.—The Pirates of Penzance will be at Haverly's, 10th.—Fanchon will be seen at Independence Hall week of 3d.—Mr. and Mrs. Chanfrau have been engaged to appear at Grand Opera House 10th.—A new minstrel co. is under organization by one John Simons.—Fun on the Bristol party leave 1st for Fort Wayne, Ind.—Mr. Redfield's assistant at the box office of McVicker's Theatre should take a few lessons in politeness.—The Garrick Dramatic Club, of this city, has been reorganized and elected the following officers for 1881: A. P. Dunn, President; A. N. Demarest, stage manager, and D. F. Sullivan, secretary and treasurer.—Mark Smith made quite a hit in Cinderella.—Rice's Bijou Opera co., enlarged and under another name, will present the latest London success, Billee Taylor, in this city during January.—Helen Potter will appear at Central Music Hall shortly.—It is rumored that a new dramatic monthly will be started in this city shortly.—The members of Mr. Rice's New Evangeline co. made that gentleman a present of a locket ornamented with diamonds. The presentation speech was made by Mr. Gross.—Business has been very poor at McVicker's for the last two weeks.

Cincinnati.

Grand Opera House (R. E. J. Miles, manager): Lotta's first week opened very auspiciously, a series of good audiences witnessing her performance of Zip and the Little Detective. If nature forms the basis of artistic effect, Lotta, as the exponent of theatrical high art, is entitled to the palm. Little Nell and the Marchioness and Musette will make up the little artist's reportoire for current week, and as the first named drama has not been presented here for seven years, the probabilities are very flattering for its success. Bradshaw, who assumes Ed Marble's role, is a good low comedian, but will hardly become as popular as his predecessor. Julia Hanchett, an old-time Cincinnati favorite, is entitled to favorable mention, her performance being satisfactory in every respect. For the week commencing 10th, Bartley Campbell's Galley Slave comb. is underlined, followed 17th by the Emily Soldine Opera co.; 24th, Salvini.

Pike's Opera House (Louis Ballenberg, manager): The Strakosch and Hess Grand English Opera troupe closed a successful season Jan. 1. The engagement was made memorable by the first production in this city of Mefistofele, and the unqualified success scored on its presentation. Marie Roze is the main feature of the troupe; her vocalization and dramatic action in her varied and arduous roles almost completely overshadowing the lesser lights in the co. Byron, the tenor, won a hearty reception, his rendering of Rhadames in Aida stamping him as an artist. Conly surprised his many admirers here, who had heretofore merely witnessed his impersonation of opera bouffe roles. Sarah Barton, the contralto of the troupe, in appearance is strikingly suggestive of Annie Louise Cary, but lacks the latter's force of action and power of delivery. For the current week Manager Ballenberg announces Joe Jefferson, supported by an excellent co., in a round of old English comedy, with Sheridan's Rivals as the initial attraction; Jan. 10, Minnie Palmer's Boarding-School.

Heuck's Opera House (James Collins, manager): Despite the inclemency of the weather and the unusual strength of counter attractions, Mitchell's Pleasure Party terminated an extremely successful engagement 2d. The co. is well balanced, and affords its auditors an enjoyable entertainment. William Gill and his wife (Eleanor Deering), Frank Wilson and Emma Carson are all first class in their respective lines, and Manager Mitchell (who, by the way, is a clever gentleman himself) is to be congratulated upon his judgment in banding together so talented a little coterie. Current week: Sol Smith Russell with his Edgewood Folks, followed, 10th, by Agnes Leonard; 17th, M. B. Leavitt's Rentz-Santley comb.

Robinson's Opera House (John Robinson, proprietor): R. E. J. Miles' Juvenile Opera co. closed 1st. The troupe gave two performances daily, and was accorded a fair degree of patronage. Pinafore, Little Duke and Chimes of Normandy made up the repertoire for the week. Ida De Court's impersonation of the title role in The Little Duke was an artistic gem. With one or two more seasons of careful training, the little lady will hold her own with Aimee, Soldene, or any of the opera bouffe artists of the present day. The Dunns (Jennie and Arthur) are wonderfully precocious in their various efforts, and in fact the co., in its entirety, is a remarkably strong one. The troupe will rest during the present week in this city, preparatory to their extended season, commencing 10th.

Coliseum Opera House (James S. Edwards, manager): Hart's Genuine Colored Minstrels closed a fairly successful week 2d. Manager Edwards announces for the week beginning 3d a strong specialty troupe, comprising among others the American Four (Pettingill, Dailey, Gale and Hoey), Parker Sisters, Watson Bros. and Andy Cullom, banjoist.

Vine Street Opera House (Thomas E. Snelbaker, manager): The programme (an unusually attractive one, even for the "Gold Mine") has been mainly instrumental in nightly filling the house to repletion. For the current week Charley Lord, everybody's favorite, will return and resume his wonted end chair in the minstrel scene. Murray and Murphy are also announced. The Clipper Quartette, one of the most attractive features at present on the variety stage, will remain for another week.

Items: E. M. Gotthold and Billy Epply, who officiate with Snelbaker's Big Show as business manager and treasurer respectively, are in the city.—Alice Oates and Harry Watkins Gates arrived 30th. The charming but fitful Alice is rapidly acquiring unenviable notoriety by her frequent escapades.—Bobby Newcomb, of minstrel fame, is at present quartered in the city.—Manager Edwards, of the Coliseum, is in Detroit on business connected with his theatre.—W. W. Fowler, in advance of Sol Smith Russell's party, has been in town since Dec. 30.—W. J. Winterburn, who is advertising agent of Pike's, is heralding the advent of Sarah Bernhardt at Pike's, throughout the country towns of Ohio and Indiana.—J. W. Randolph, in advance of the Vaudeville comb. which appears at Coliseum the current week, arrived 28th.—Col. D. A. Keyes, avant courier for Lotta, departed for Fort Wayne 28th, in the interests of his star.—Tom Keene appears at Pike's during week beginning 24th.—Marcus R. Mayer, when he arrived here Jan. 1, succeeded in getting himself interviewed to the extent of half a column by the guileless youths of the *Enquirer* and *Commercial*.—Charley Lord arrived about noon Jan. 1, and devoted the remainder of the day to hand-shaking with his numerous friends.—Bob Miles' Revellers will return to Cincinnati and reorganize, and there is every indication that Alice Oates will replace Miss Louise Manfred in the party. The necessity for such change does not strike the average amusement-seeker as being very imperative, as Miss Manfred is far superior to the fickle Oates in every respect, except revolving.—Col. Mapleson's presentation of Aida at the Grand last season completely dwarfs Strakosch and Hess' attempt the same opera during the past week at Pike's.—The Firemen's Benefit at Heuck's, 28th, resulted in a grand fiasco, financially.

New Orleans.

Academy of Music (David Bidwell, manager): Haverly's New Mastodon Minstrels closed a successful week's engagement at this house Dec. 25. Fanny Davenport and comb. appeared on the following night in An American Girl to a large audience. Excepting Miss Davenport's elegant dresses, her acting in the third act and Dressel's handsome scenery, there was nothing to compensate the audience for the price of their admission or their patience in sitting through the performance. The play is the weakest almost we have ever seen, and it is a pity this popular star has wasted so much time with it. Even the good acting of a good company, headed by Henry Lee, failed to make it interesting, despite the star's endeavors. On Friday night the bill was changed, Leah being substituted. While I do not think this selection the wisest that could have been made, yet anything is preferable to An American Girl. For Saturday and Sunday London Assurance and Oliver Twist will be the bill. Pique and The Lady of Lyons are underlined for next week, Rice's Surprise Party in Revels is booked for this house Jan. 3, one week.

Grand Opera House (Thomas A. Hall, manager): Collier's Union Square co. in The Banker's Daughter closed a week of rather light business at this house Dec. 25. Social and other attractions were the cause. The co. is an admirable one, and the play very strong. Dec. 26 the Gosche-Hopper Comedy co. commenced a week's engagement in their play of One Hundred Wives. Business has been very good throughout the week, and efforts are being made to keep the co. here another week. While one can but admire the sentiments in this play, it is not necessary that they should be so noisily expressed. The play is a good one of its kind, but the characters are not neatly drawn. It has the appearance of lacking roundness and finish; still, it pleases, and, above all, *draws*. Possibly this pleases both author and managers best, after all. Mr. DeWolf Hopper, Miss Gilman and Mr. Ince (the Chinaman), are very excellent in their characters, but the balance of the cast is rather weak. N. C. Goodwin's Froliques will shortly appear at this house. Sarah Bernhardt and Jarrett's Cinderella are also announced as coming.

St. Charles Theatre (David Bidwell, manager): Herne's Hearts of Oak comb. closed Dec. 26, and Leavitt's Burlesque co. opened the following night for a two weeks' engagement, in Carmen. In point of numbers, the troupe is a strong one; not so, however, in talent. Miss Dolaro played Carmen fairly, but not as well as we had a right to expect. Except her really admirable acting in the Castinette song, and her pretty face and figure, she is not deserving of special applause. Marie Williams is quite well known here, having visited this city as a member of the Colville party. Sometimes she appears to be quite clever, and then disappoints us. If she would tone down her tendency to overact, and pay some attention to her singing and dancing, she would vastly improve. The male comedians are weak. Miss Praeger evinces considerable musical ability, and is always encored for her performance on the zither. The Misses Mulholland, Clay, Mabel (especially in her admirable dancing), Wentworth, and the corps de ballet, have attracted very favorable attention. Messrs. Toner and Lynch, who personate the Bull, do some clever acting and dancing. Next week, La Fille du Tambour-Major (English version) will be the attraction. Orpheus is also under preparation. Annie Pixley, in M'liss, is the next announced star at this house, Jan. 9.

French Opera House (M. de Beauplan, manager): Aida, Robert le Diable, La Fille

de Mme. Angot, and Traviata (Thursday matinee), have constituted the week's bill at this house. I have already noticed the production of these operas and can but add that, if anything, their repetition has been an improvement on the other presentations. The score of Ange Pitou was, on the last production, written a tone higher than it is in the original, to give Tournie a better opportunity. Mme. Ambre continues to be a popular and artistic success. The role of Frenitz in La Fille de Mme. Angot, was taken from its former exponent, and given to M. Maxime Bourgeois, who was much better in the part. Mlle. Pilliard scored a hit as Clairette. She is a clever, painstaking actress. The opera of La Juive is in active rehearsal for early production.

Varieties Theatre (Wood & White, managers): Gilmore and Benton's Consolidated shows commenced a week's engagement at this house Dec. 28. The performance is an extended variety show, concluding with the burlesque of Blue-Beard. Some of the attractions are decidedly clever, the Martells, in gymnastic feats, the Stirk Family, bycicle riders, and Gus Hill, Indian club swinger, being specially noticeable. The female portion of the entertainment is quite weak, however, except little Ella Fontainebleau (child actress), who is quite precocious. The next attraction is not yet announced. Business has been very fair, everything considered.

Items: A terribly cold wave has struck us here, and, not being accustomed to it, our amusement-seekers have rather kept within doors.—This has resulted in injuring the business of our theatres largely.—The Gosche-Hopper co. narrowly escaped serious damage in both person and property while en route to this city from Meridian, Miss. A railroad collision occurred and two of the train hands were killed. Except a provoking delay the co. did not suffer. They were sent here by special train.—Thomas A. Hall, manager of the Grand Opera House, arrived in the city from New York Dec. 26.—Gus A. Mortimer, business manager for Fanny Davenport, was stage manager of the old Varieties Theatre in this city under Lewis Baker's management.—Ada Gilman, of the Gosche Hopper party, was soubrette at the Grand Opera House under John E. Owens' management. Four of the ladies of the Leavitt party had their trunks left last week in St. Louis and have not yet received them.—Daisy Ramsden and James A. Meade are no longer with the Leavitt party. A Mr. Nicholls has been sent for to do the Tambour-Major next week. I understand he was formerly property man of the co.—A Mlle. Lagye has been engaged as chanteuse legere of the French Opera co. here, to replace a "shelved" singer. She is now on her way here. The lady is pleasantly remembered by our opera-goers as a member of the co. here season of 1871-2.—On Sunday, Dec. 26, Mmes. Ambre and Delprato, Messrs. Tournie, Mange and Escala took part in a benefit concert given to the destitute poor here. Mme. Ambre was presented with a handsome block of ice, in the centre of which was frozen a handsome bouquet. M. Tournier is a splendid performer on the violoncello.

St. Louis.

Pope's Theatre (Charles Pope, manager): A very enjoyable performance of The Pirates of Penzance has been given during the past week, and it proved to be a better performance than was given of the same opera last year. Minnie Walsh made a charming Mabel; the chorus and orchestra could not be surpassed; the scenic setting was exceedingly pretty. Next week the Big Four Minstrels will put in an appearance.

Grand Opera House (John W. Norton, manager): There is no novelty in F. S. Chanfrau's Kit, and he actually seems to weary of it himself, although it possesses drawing powers that are surprising. and the Opera House has been well filled at each performance during the current week. He has received good support from F. D. Allen, W. W. Griffith, George Woodward, E. Elberts, E. A. Dalton, Misses Rose Keene, Victoria Cameron, Sophie L. Gilpin, Little Carrie Elberts and the other members of his co. The scenic setting is also very fine. Special matinee perfermances have been given during the week, at which Mrs. Henrietta Chanfrau was the star attraction. Parted and East Lynne were the representations given, and Mrs. Chanfrau had a most flattering reception. Next week the Strakosch Hess English Opera troupe will present the following operas: Aida, Meflstofele, Il Trovatore, Carmen, William Tell, Bohemian Girl.

Olympic Theatre (Charles Spalding, manager): The Rentz Santley troupe gave a rather poor variety and burlesque show at this establishment, although the star attraction, Liza Weber, plays with most all of the dash, humor and vivacity which made her famous. The attendance has been only fair. Next week Minnie Palmer will appear in Our Boarding School.

Pickwick Theatre (A. K. Philips, manager): So great was the success of the Bijou Opera troupe last Summer that they were engaged for a Winter season, and notwithstanding the very cold weather they have been well patronized by the fashionables. Spectre Knight and Charity Begins at Home constituted the bill, and the members acquitted themselves creditably. There have been some changes in the personel of the co., but it keeps well up to its former standard.

Items: The weather here has been the coldest ever experienced in St. Louis, and the theatres have suffered in their holiday business accordingly. Nevertheless they were kept warm and pleasant, although the thermometer reached thirteen degrees below zero.—A New York report says that John W. Norton has severed his connection with Mary Anderson as business manager.—W. C. Mitchell will begin building his new Theatre Comique so soon as weath r will permit.—The Leavitt Burlesque troupe left here with many personal differences among the members of the troupe.—Manager Hess has been in town during the week preparing for the coming season at the Opera House.—Philip A. MacDonald, agent for the Jarrett Cinderella co., spent a part of the holidays in St. Louis, his old home, and has returned to Chicago.—The St. Louis Quintette Club will give a series of subscription concerts at the Pickwick Theatre this season, a number of leading citizens having promised it good support. It is organized on the same plan as the Boston Mendelssohn Club, and is equal to it in efficiency.

Alabama.

MOBILE.

Mobile Theatre (T. C. De Leon, manager): Gosche Hopper co. in One Hundred Wives, Dec. 24, to a fair and very appreciative audience. Ada Gilman is winning much praise for her excellent acting. Fanny Davenport, Christmas matinee and night performance, to large houses in An American Girl. Booked: Jan. 8, Collier's Banker's Daughter.

Connecticut.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): Mahn's Comic Opera co. played Boccaccio to a small audience Dec. 30, returning New Year's Day to full houses matinee and evening. The co. is large and good throughout. The "Coopers' Chorus" is a most ingenious bit of music. On the 3d Salvini gave a magnificent performance of Othello, supported well by his American co. The cast was not made public, but we recognized Ellie Wilton and Julia Stewart as Desdemona and Emilia. Business was poor, considering the magnitude of the star. Coming: Neil Burgess in Widow Bedott, 7th and 8th, with matinee.

Grand Opera House (Clarke Peck, proprietor): Dec. 29 and 30, Fiske's Jubilee Singers sang before very large houses. Their singing is wonderful in point of time and harmony. Jan 5, Buffalo Bill (Mr. Cody) to large houses, the galleries applauding to the echo. The Prairie Waif, Mr. Cody's new piece, is an improvement on the last, and is from John A. Stevens' pen. Coming: Jan. 3, week, Fakir of Ava and Whiston; 11th, Haverly's Colored Carnival.

New Haven Opera House (Near & Clark, managers): Leavitt's Specialty co. Dec. 27, to light business, bringing a strong co. Duprez & Benedict's Minstrels to small matinee Jan 1, and good house in evening. The programme was fresh and good. Coming: Edouin's-Sparks co., 18th and 19th; Hazel Kirke, 29th.

Items: The Sternberg-Fritch-Wilhelmj comb. are booked on short notice for the 3d, at New Haven Opera House.—After being shot and slashed at throughout the play, Mr. Cody was surprised by the presentation of an elegant set of studs before his New Year's audience.

HARTFORD.

Roberts Opera House (W. H. Roberts, manager): Christmas week was a dull one at this house, although five performances were given. Ben McGinley, with Deacon Crankett, Dec. 28 and 29, to light business, led the week. Salvini in La Morte Civile, 30th, to high prices and empty seats. Buffalo Bill in Prairie Waif, 31st, to a good house and full gallery. James Coombs in Engaged, Jan. 1, to fair house only. All of these were new pieces to this section, and the snowstorm and cold weather added all that was necessary to have them fail in drawing well. Neil Burgess in Widow Bedott comes 6th, and Haverly's Genuine Colored Minstrels, 7th.

New National Theatre (J. K. Newton, manager): This house has been running temperance for the past week to fair business. The co. has been a good one this week. New people: Three Planets, Kennedy, Clark and Sheehan, Crossley and Elder, Georgie Melnoth, the Bartlett Sisters, and regular stock co.

Items: The co. and attaches gave the stage carpenter at the New National, James Wylie—"Slim Jim"—a handsome watch as a Christmas gift.—Buffalo Bill puts his best advertising on the walks, in the form of four live Indians, who prove a great attraction to the boys.

DANBURY.

Opera House (J. S. Taylor, manager): Washburn's Last Sensation Dec. 28, poorest house this season, and much better than they deserved. We have this season been literally overrun with a poor class of shows. Ideal Opera co., colored, to good business, 30th. They gave a fine entertainment.

Colorado.

DENVER.

Palace Theatre (Ed. Chase, proprietor): The holidays are making Mr. Chase's place the popular resort for the amusement-loving public. A fine programme is being presented. Christmas matinee was well attended, encouraging Mr. Chase to give another on New Year's afternoon. Edward Perry, Montague's successor, is filling the place admirably, coming up fully with his predecessor.

Items: Bessie Clark will benefit at Pearl Hall in the near future, to enable her to go East and finish her stage education.—Mark Thall's benefit is being agitated, but I never saw anything as hard to bring to a focus.—Charles Wheatly will open the new Cremona Park Theatre.—The new Opera House is progressing finely.

Dekaware.

WILMINGTON.

Grand Opera House (Jessie K. Baylis, manager): Kate Thayer's Concert co., with Curti's Original Spanish Students, Dec. 29. The performance was good in all respects, but stormy weather caused a slim house. Henrietta Maurer, as pianist, and J. P. Corlisss, as tenor, did themselves much credit. Hoey and Hardie's comb., Child of the State, Jan. 1. This play is one of the best Wilmington has seen for some time, and deserved a better house. Owing to Mr. Hoey's illness, his part was taken by stage manager Frank Willard at very short notice, and well performed. Rice's Surprise Party in Revels, to a crowded house, 2d. Booked: My Partner, 11th; The Harrisons, 12th; Nick Roberts' Humpty Dumpty, 14th; George S. Knight in Otto, 15th.

District of Columbia.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Robson and Crane in Sharps and Flats, to full houses last week. Even the Wednesday matinee, which seldom draws, was well attended although it snowed very hard all day. Robson and Crane are at their best, and the co. is very good. Annie Wakeman appears to good advantage as the dashing widow, Mrs. Lydia Lowndes. Grace Thorne played the part of Nellie Flat very nicely. There was at each performance a great deal of genuine applause and real hearty laughter all over the house. Kate Cluxton this week in Snow Flower and Two Orphans. John McCullough, 10th.

Ford's Opera House (John T. Ford, manager): Barton Hill and co. in The Guv'nor, to fair houses last week. Hoey and Hardie comb. in A Child of the State this week. Nellie Calhoun, 10th.

Lincoln Hall (Pratt & Son, managers): Kate Thayer Concert co. and Spanish Students, with Will E. Chapman in costume recitals, drew good houses Dec. 30 and 31, and Jan. 1. Everybody seemed pleased with the entertainment.

Abner's Music Hall (Ed Abner, manager): Teresa Carreno, Jennie Busk, Louis Blumenberg and Mr. Christian Fritsch gave fine concerts to small but appreciative audiences, Dec. 27 and 28.

Theatre Comique (Jake Budd, manager): N. S. Wood in The Boy Detective. The new specialty artists are Clarke and Edwards, Mealy and Mackey, Frank White, Lillian Dayton, and Howard and Sanford.

Items: Stuart Robson gave $50 to the relief of the poor, the other day.—E. D. Price is in the city in the interests of John McCullough.—Mrs. C. D. Hess and son have been visiting here a week or more.—Laura Dainty in Readings at Metropolitan M. E. Church, 6th.—Mr. Sousa is arranging for the production of his comic opera, The Smugglers, in this city soon.

Georgia.

MACON.

Ralston Hall (Turpin & Ogden, managers): Barney Macauley played to good business, Dec. 24 and 25, notwithstanding inclement weather, giving Uncle Daniel, a Messenger from Jarvis Section. Miles' Revelers in That Awful Child, opened for two nights on 28th. Good business was done first night, but a snow storm prevented a repetition. Miners' Pat Rooney comb. gave one of the best variety performances of the season, 30th. Pat and Little Katie are immense cards, and will always meet with a warm reception here. The Pathfinders in Scraps, opened 31st, for two nights to fair houses.

SAVANNAH.

Savannah Theatre: Barney Macauley's comb. played to good business, Dec. 28 and 29. The co. is much liked and always greeted with full houses. The Camilla-Urso co. did good business. Jolly Pathfinders, Jan. 3 and 4; Collier's Banker's Daughter, 10th, 11th and 12th; Kate Thayer, 13th, 14th and 15th; Oliver Doud Byron, 17th and 18th; Robson and Crane, 19th and 20th; Ada Gray, 24th and 25th; Bergers, 28th and 29th; John T. Raymond, 31st and Feb. 1.

AUGUSTA.

Opera House (N. K. Butler, manager): Mendelssohn Quintette Club, with Mlle. Marie Nellini, Dec. 24th, gave a delightful concert to small house. Barney Macaulay 27th gave Uncle Dan'l to a very good house. Harry Miner-Rooney comb. 28th and 29th gave a variety show that was not very well attended either night. Mendelssohn Quintette Club, with Camilla Urso and Marie Nellini, gave another concert 31st.

ATLANTA.

De Give's Opera House: The Pathfinder's in Perfection and Scraps, Dec. 29 and 30, to very light business. The Berger Family will open New Years' day, with matinee, for one evening. Salvini has made an engagement to appear in Hamlet, April 6.

ROME.

Nevin Opera House (M. A. Nevin, manager): Kate Putnam appeared Dec. 29 and 30, in Lena, the Madcap, and Old Curiosity Shop, to fair houses. The Bergers appear Jan. 3.

Indiana.

RICHMOND.

Grand Opera House (E. G. & J. D. Vaughan, managers): Mrs. Scott Siddons, supported by Luigi Lablache, presented School for Scandal to a cold house Dec. 27. Mrs. Siddons makes a good point in her speech to Sir Peter in the screen scene. The Charles Surface of Mr. Lablache, Sir Peter Teazle of Harry Pearson and the Lady Sneerwell of Lilly Stone were good performances.

Phillips' Opera House (N. L. C. Watts, manager): Minnie Palmer's Boarding-School held forth Dec. 29 to a fair house, notwithstanding the very inclement weather. Minnie is as captivating as ever, but the rest of the scholars are very dull this tour. George C. Davenport is not equal to his predecessor, William J. Scanlan. Rose Eytinge and Cyril Searle, in Lady Astray and Rose Michel, played to miserable business 30th and 31st. Billed: Mitchell's Pleasure Party in Our Goblins, 3d; Charlotte Thompson, under the auspices the Richmond Light Guards, 5th; Snelbaker's Majestic Consolidation, 6th; and Jay Rial's Humpty Dumpty troupe, 8th.

Items: Mrs. Scott-Siddons appears through Theo. Morris' Ohio Circuit this week.—Walter Eytinge and wife, Josephine Bailey, have left the Scott-Siddons party. Mrs. Siddons holds that he, Eytinge, was too ambitious, wanting to play leading business, and she had to let him go.

INDIANAPOLIS.

English Opera House (Will E. English, manager): Rose Eytinge comb. in Drink, to fair business, Dec. 27, 28 and 29. Minnie Palmer in Boarding-School, and her new play of Pigeon the Torment, to good business, 30th and 31st and Jan. 1. Booked: Jay Rial's Humpty Dumpty 3d, 4th and 5th; Charlotte Thompson 6th, 7th and 8th.

Park Theatre (J. B. & G. A. Dickson, managers): Boston Ideal Opera co. to light business, Dec. 27, 28 and 29. The balance of the week was taken up with Nat Goodwin's co. in Hobbies, to good business. Booked: Jan. 3, Snelbaker's Majestics.

Grand Opera House (J. B. & G. A. Dickson, managers): John T. Raymond comb. in Colonel Sellers and Wolfert's Roost, to fair business, Dec. 30, 31 and Jan. 1. Booked: Haverly's Mastodons 4th and 5th; Fun on the Bristol 6th, 7th and 8th.

Gilmore's Zoo Theatre (Will Turner, manager): A week of crowded houses has just closed to one of the finest variety entertainments on the road.

Academy of Music (Fred. Felton, manager): Since the general reduction in prices the houses have been large and the show a fine one.

TERRE HAUTE.

Opera House (C. E. Hosford, manager): Almost every seat on the lower floor and family circle of the house were occupied to witness Mrs. Henrietta Chantrau's rendition of Parted, Christmas day matinee. In the evening F. S. Chanfrau appeared as Kit the Arkansas Traveller, to a large house. The receipts in the evening were about $800. Snelbaker's Majestics to a fair audience 29th. Haverly's New Mastodons Minstrels gave an excellent entertainment before a large audience 31st.

Items: J. H. Mack, manager of Haverly's New Mastodons, reports good business.—Eighty three attractions have appeared at the Opera House from Jan. 1 to Dec. 31, 1880.

LOGANSPORT.

Dolan's Opera House (George W. Feifder, Snelbaker's Majestic comb., Dec. 30, to good house, with their variety show. Many of the acts are above the average. Ten of this party are with Consolidation No. 2, but will join them at Pittsburg. Bob Allen has taken the place of Tracy in the act, Men of Nerve, with Magee.

Item: Haverly's advance guard are in the city making ready for the New Mastodons, the 3d.

EVANSVILLE.

Opera House (Thomas J. Groves, manager): Snelbaker's Majestic Consolidation opened on Dec, 27, to good house. The performance was very poor, and did not give satisfaction. Haverly's New Mastoden Minstrels failed to appear on the 30th, owing to inability to get to this city on account of ice in the river. Coming: Strakosch Opera troupe on Jan. 10, in Carmen.

LAFAYETTE.

Grand Opera House (F. E. D. McGindley, manager): Col. Snelbaker's Majestic comb. Dec. 31, to good business. Haverly's Mastodons Jan. 1, to largest house of the season. Standing room only after 7:30 Fun on the Bristol 4th.

VINCENNES.

Green's Opera House (Wm. Green, manager): Snelbaker's Majestic Consolidation Dec. 28, to good business. Booked: Jan. 18 Tony Denier's Humpty Dumpty co.

Illinois.

BLOOMINGTON.

Opera House (Tillotson & Fell, managers): The Litta Grand Concert co. on the evening Dec. 25 gave a fine musical entertainment; the house was packed. It was a benefit for Mlle. Litta and John Skelton, cornetist. Zelina Mantey, violinist, joined the co. here, and was several times encored. Hattie McLain and Nellie Bangs secured their share of honors. Sol Smith Russell in Edgewood Folks 30th, to a big house. Mr. Russell is a favorite here.

Durley Hall (Dr. George Smith, manager): Gulick and Blaisdell's Minstrels on the 25th to a good house. This is not a large co., but a very good one. Schoolcraft and Coes of course taking the honors, with good support all through. Prof. Norris, of this city, is the leader of the band and orchestra. Rial and Draper's Uncle Tom co. No. 2, 28th and 29th to fair business. They were to have had a matinee on the 29th, but it was a failure.

Items: Messrs. Tillotson & Fell, the managers of the Illinois Circuit, have had grand success with the Anthony and Ellis comb.

QUINCY.

Opera House (Dr. P. H. Marks, manager): Gulick & Blaisdell's Minstrel Congress, Dec. 27, appeared to fair audience. The performance kept all in good humor from the beginning to the close of the performance, Schoolcraft and Adams furnishing the greater portion of the amusement. Orchestra was exceptionally good.

Item: Shannon and Pierce, the favorite Quincy song and dance team, joined the Gulick & Blaisdell Minstrel co. Jan. 3.

DANVILLE.

Lincoln Opera House (Lester Davis, manager): Nothing new this week. Booked: Powers' Comedy co. 12th; Rentz-Santley 13th; Pirates Penzance 21st.

Gaiety (John Long, manager): Leaving Dec. 31: Dick Baker, Gertie Harrington and Frank Durell. Coming: Jan. 3, Charles and Lillie Corroll, Grace Burton, Fanny Roberts and Tom Keefe. There is a constant succession of new faces at this ever popular place of amusement.

ROCKFORD.

Brown's Hall (Dr. J. P. Norman, manager): Booked: Charles L. Davis, 6th; Boston Ideal Uncle Tom's Cabin, 7th; Julia Rive-King Concert co, 12th; Gulick & Blaisdell's Arabian Night co., 17th; Wheeler's Mastodon Theatrical co., 18th.

Item: The Frank Tannehill Davy Crockett co., booked for Dec. 28 and 29, are reported as having disbanded in Milwaukee.

LINCOLN.

Gillett's Opera House (R. Deming, manager): Gulick & Blaisdell's Minstrels, to fair house, Dec. 27. Anthony & Ellis' Uncle Tom's Cabin 30th, to good house. Little May Hillman, as Eva, and Kate Partington, as Topsy, received applause for their fine acting. The co. is strong.

ROCK ISLAND.

Harper's Theater (Benjamin Harper, proprietor): Booked: Gulick & Blaisdell's Minstrels, 5th; Pirates of Penzance, 7th; Rice's Evangeline, 10th; Two Nights in Rome, 18th; Ril'as Uncle Tom's Cabin, 22d; Janauschek 26th and 27th.

PARIS.

Opera House (Godey Shoaff, lessee): Dec. 24 and 25, Eunice Foodrich comb. in Zizi, to fair houses. The co. is a well balanced one. Jay Rials Humpty Dumpty comb. to crowded house, 30th. Booked: Sprague's Georgia Minstrels, Jan. 8.

LA SALLE.

Opera Hall: Booked: Horace Herbert's Grand Constellation, 13th.

Iowa.

DUBUQUE.

Opera House (G. D. Scott, manager): Frank Mayo appeared Dec. 25 in Van the Virginian to matinee, and Davy Crockett in the evening, to a big house, Mr. Mayo is well supported by Affie Weaver and a strong co. Howard's Mrs. Joshua Whitcomb comb. came 27th to a fair house.

German Theatre: Esmeralda, or The Hunchback of Notre Dame, a drama in five acts, is to be presented Jan. 2.

COUNCIL BLUFFS.

Dohany's Opera House): Roland Reed, in An Arabian Night, Dec. 23, to good business, and they gave a good entertainment. Sprague's Uncle Tom's Cabin 24th, 25th, to fair houses. Coming: Charles Forbes co. Jan 4; Janauschek, 6th; Our Goblins, 15th; Gulick and Blaisdell's Minstrel Congress, 22d; Rice's Evangeline, 27th.

Item: Everybody much pleased with Christmas MIRROR.

BURLINGTON.

Union Hall (R. M. Washburn, manager): Counterfeit, Dec. 28. The performance is entitled to little merit. Booked: Jan 3, Gulick-Blaisdell Minstrels; 7th, Rentz Santly co.; 19th. Rials & Draper's Uncle Tom; 20th, Haverly's Mastodon Minstrels; 22d, Gulick-Blaisdell An Arabian Night.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Billy Arlington's Minstrels Dec. 28 to a small house. Coming: Jan. 4, Gulick-Blaisdell Minstrels; 6th, Pirates of Penzance; 7th, Litta Concert troupe.

Kansas.

LEAVENWORTH.

New Opera House: Coming: Col. Temple's Union Spy, 19th, 20th, 21st, 22d; Rice's Evangeline, 25th and 26th; Hearne's Hearts of Oak, 27th.

Old Opera House: E. C. Ellis' Oaken Hearts co. played here Dec. 31, Jan. 1, 2, 3, 4 and matinee to good business. Scenery fine and co. fair. Route: Topeka, thence Ottawa.

German Theatre: The Daughter of Freedom, with the full stock co., 2d.

Kentucky.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, manager): Joseph Jefferson is one of Louisville's favorites, and after an absence of six years he played a brilliant engagement to large and fashionable audiences. The Rivals was played for three nights with a strong cast, Mr. Jefferson as Bob Acres, Frederic Robinson as Sir Anthony, Maurice Barrymore as Captain Jack. Mrs. John Drew divided the honors with the star. Rip Van Winkle was given the last of the week, and proved as attractive as ever, and, with Jefferson in the title role, drew many of our people to the theatre who never attend on any other occasion. Booked: Herne's Hearts of Oak, Jan. 3, one week; Nat Goodwin's Frolques, 11th, 12th, 13th, 14th and 15th.

Opera House (Brooks & Dickson, lessees): Boston Ideal Opera co. made a genuine hit at this house Dec. 30, playing for three nights and matinee, the receipts doubling themselves at each performance. The troupe is well organized, and gave the light operas to the complete satisfaction of the audiences. Adelaide Phillipps, Marie Stone, Tom Karl, M. W. Whitney, H. C. Barnabee and W. H. Fessenden met with many recalls for their fine efforts. Booked: Rice's Bijou Opera co., Jan. 3, one week; Ada Cavendish, 10th, one week.

Masonic Temple (B. F. Hodges, manager): Big Four Minstrels played Dec. 31 and Jan. 1 to poor business. The show was of a light order, and failed to give satisfaction.

Knickerbocker Theatre (Nellis Borden, proprietor): The usual good show was given this week to the usual business. Ten new people are booked for next week.

Buckingham Theatre (J. P. Whallen, lessee): Business was poor at this house during the past week. Nothing new to announce.

Liederkranz Hall: Wurster German co., from Cincinnati, played the second time this season Dec. 29, to a good house.

Items: All our theatres have been well attended during the past week, which is something new to the Louisville public when the thermometer is down to fifteen below zero, and proves that the people will patronize the theatres when the attractions are first-class.—Sarah Bernhardt will celebrate Washington's Birthday in this city by playing at the Opera House Feb. 21 and 22.—Miss W. A. Gibbs, a young lady of this city who has been studying for the stage, has fallen heir to a fortune of half a million, left by an uncle in England. Here is a chance for some live manager.—Advices received from Nashville, Tenn., state that Ada Cavendish, who was booked to play at the Opera House in this city the week of the 13th, was taken very ill at that place last Saturday, Jan. 1, with pneumonia, and is not expected to recover. Her physicians say that with good care and avoiding excitement she may possibly pull through. Her manager, Mr. McDonough, has canceled all dates and disbanded the co. and sent them on to New York.

Maine.

LEWISTON.

Music Hall: Booked: Mme. Donaldi Grand Concert co. Jan. 4, including the cornetist, J. Levy; Leopold Litchtenberg, the violinist; Emma Donaldi, soprano, and Lucia Violante. Mme. Rentz's Female Minstrels 7th.

Massachusetts.

SPRINGFIELD.

Haynes Opera House (W. C. Lenoir, manager): Leavitt's Specialty comb. Dec. 29, light business. The Garretts, Lamento and Minnie Kent deserve special notice. Buffalo Bill 30th, good business, troupe excellent. Globe Theatre co. in French Flats Jan. 1. Fair business. The performance was evidently only a rehearsal as not one of the troupe was up in their lines. Booked: Wilhelmj Concert co. 4th; Jollities comb. 5th; Dr. J. Jay Villiers, 10th; Barlow, Wilson, Primrose and West's Minstrels 11th; Haverly's Colored Minstrels 13th; Mary Anderson 18th; Den Thompson 19th; Mme. Rentz Minstrels 22d; Madison Square Hazel Kirke co. 24th; Hoey and Hardie's Child of the State co. 29th. All the Rage 28th.

Item: George E. Gange, of this city, is manager of the Jollities comb.

TAUNTON.

Music Hall (White Bros., proprietors): The Harrisons, under management of Mart Hanley, in their musical comedy, Photos, Dec. 27, to a good house. The co. is the best that has been here this season. Donaldi Concert co.; the 29th, to a poor house. Jane Coombs and co. in Gilbert's comedy, Engaged, the 31st, to a small house. It was the poorest performance that has been given here for a number of seasons, a great many of the audience leaving after the close of the second act. Ben Maginley's Deacon Cranket comb., under management of Thayer, Smith & Moulton, Jan. 1, to a large house. The co. is a very good one. Coming: Mme Fanchon's Parisian Varieties, 7th and 8th.

LOWELL.

Music Hall (Emery & Simons, lessees): The Jollities repeated their former success to a fair house Dec. 29. Mme. Rentz Minstrels to a large audience 31st. Maggie Mitchell in Jane Eyre Jan. 3. Leavitt's Vaudeville co. March 18. All the Rage 19th.

Huntington Hall: Emma Donaldi Concert co. Dec. 31 to empty benches. The Schubert Concert co. Jan. 5. Lillian Bailey and Ernest Perabo in concert and debut of Fannie C. Rice, of this city, as a solo cornetist, 6th. New York Criterion Comedy co. in Freaks, 12th.

Item: The many friends of Mlle. Rene Rainyard, of this city, will be pleased to hear of her great success with the Remenyi co.

GLOUCESTER.

The Mark Allen Dramatic co., Dec. 28, in the Star Course, and gave the Miller of Derwent Water to a large house. The party numbered a half dozen amateurs, save in one instance, Mr. John Davies, the only actor in the co., and failed to give the least satisfaction. Deacon Crankett, under Manager Moulton, is handsomely billed for 5th. Leavitt's Specialty co. comes next, 14th, under local management. The New York Criterion co., in Bradstreet and Saunder's Star Course, is booked for 15th. Haverly's New Mastodons booked for 25th.

MILFORD.

Lyceum Hall (E. Whitney, Jr., manager): The Jane Coombs comb. were billed Dec. 27, in Romeo and Juliet, but owing to the non-arrival of scenery Engaged was substituted. If the comb. cannot do Romeo and Juliet better than they did Engaged, out of regard for the memory of the immortal Shakespeare they ought to let it severely alone.

Item: The new Music Hall will be completed in March.

WORCESTER.

Music Hall (R. M. Reynolds, manager): Neil Burgess in Widow Bedott, to paying house, Dec. 28. Leavitt's Vaudeville Variety co., to poor business, 30th. Booked: Maggie Mitchell and co. in Jane Eyre, Jan. 5; Madison Square Theatre co. in Hazel Kirke, 17th.

HAVERHILL.

The Jollities co. made their second appearance this season to a packed house Dec. 27, and were received with great favor. Coming: Madame Rentz's Female Minstrels, Jan. 4; Deacon Crankett co., 7th.

FITCHBURG.

Donaldi Grand Star Concert co. gave one of their fine concerts to a fashionable audience Dec. 28.

Michigan.

DETROIT.

Whitney's Grand Opera House: Anthony and Ellis' Uncle Tom's Cabin drew good audiences for the first part of the past week, which, however, dwindled down

somewhat as the year did. Conceding this to be a fair representation of the sorrows of that most lugubrious person, Uncle Tom, it is still remarkable to see why an intelligent audience can stomach such stuff and neglect sterling attractions when presented to them. The Favorites played New Year's Day to over $1,200, and this, too, in face of such a centre attraction as the Abbott Opera co. In consideratiun of the recent changes made in the personnel of this organization, it would hardly be fair to criticise it fully, but suffice it to say that such merry peals of laughter are seldom heard in this or any other opera house. If the object of this light style of entertainment is to please the people and to cause merriment, then the Favorites at Long Branch can stand at the head. Lillie West, who assumed, on short notice, the part left vacant by Mrs. Oates' unwarrantable withdrawal, more than pleased, and as the much-married bouffo actress is no favorite, in this city at least, the change was the more grateful. Miss West has a beautiful voice, which she uses skillfully. She is an elegant dresser, has a fine stage presence, and acts as a lady should, free from coarseness. The remainder of the co. gave satisfaction. This week: Gilmore & Miaco's comb. in Humpty Dumpty for first two nights, followed by Rose Eytinge in Led Astray, Rose Michel, Macbeth, and Drink. The support is led by Cyril Searle. Miss Eytinge, by her careless work done here during past engagements, has made a bad impression, which can only be overcome by good, conscientious work this time

Detroit Opera House: Uncle Tom's Cabin occupied the house the first two nights, and did a fair business. The remarks applied to the other version of this sickish trash at Whitney's, will do just as well here. The Emma Abbott Opera co. to big houses the last two nights of the week and matinee. Taken all together, it was a very unsatisfactory season of opera. This week Power's Paragon co. in Dr. Clyde, three nights, and Clinton Hall's Strategists the remainder of the week.

Items: C. R. Gardiner was in the city the past week, and was delighted with our opera houses and city. I had the pleasure of a very interesting chat on "things theatrical" with him, and no one is capable of imparting more information on these subjects than this live agent. He was looking after the interests of the Favorites, and if their Detroit business is a criterion of their drawing power, they are surely worth looking after.—Inez A. Sexton, Michigan's soprano, has substantially recovered from the illness which attacked her in Deadwood last Winter, and is now singing in concerts in Oregon.

GRAND RAPIDS.

Powers' Opera House (William H. Powers, manager): The Rive-King Concert co., Dec. 28, appeared before a small but appreciative audience. Frank Frayne in Si Slocum, 29th, to poor business. The play being of the blood and thunder style, pleased only the gallery gods. Two Nights in Rome, 30th, to a large audience. Booked: Powers' Galley Slave co., Dec 31 and Jan. 1; John T. Raymond, 5th; Agnes Leonard, 6th.

Smith's Opera House (William B. Smith, manager): This week the principal attraction is Hernandez Foster in Jack Harkaway Afloat and Ashore. The oho is good, and includes Clifford and Skelly, Lena Rivers, and the Franklins. Business has been good.

Items: J. J. Levi, business manager for C. J. Whitney, was in town 28th and 29th "working up" Maud Granger's business.—The Christmas MIRROR was much admired here, and newsdealers cried for more in less than an hour after it arrived.

KALAMAZOO.

Union Hall (W. R. Solomon, manager): Clinton Hall's Stratigists to a small but appreciative audience, Dec. 28.

ALBION.

Booked: Hi Henry's Prime Minstrels Jan. 1; Anthony and Ellis' Uncle Tom's Cabin, 5th; C. L. Davis, 6th; Helen Potter Pleiades, 15th.

Minnesota.

MINNEAPOLIS.

Criterion Theatre (Bryton & Carver, managers): Shaughraun drew crowded houses Christmas matinee and evening. Owing to the intense cold Mr. Hawkins' benefit, Dec. 27, drew but small house. Ticket-of-Leave Man 28th and 29th.

Academy of Music (Herrick Bros., managers): Abbott Opera co. closed season of four performances to largest business ever done here.

Items: The larger part of the Criterion co., under the name of the Carver comb., support Fred Bryton and open the new Opera House at Chippewa Falls, Wis., Jan. 3, 4 and 5, returning here to play the balance of the week at the Criterion.—The Carver comb. will support Mr. Bryton through this State and go as far as Winnipeg.—Phosa McAllister, now in New York, has made arrangements for a co., and will open the Criterion Jan. 21.—Mr. and Mrs. Lloyd and Mr. and Mrs. Hawkins will be of the co.—Minneapolis will still have a stock co.

ST. PAUL.

Opera House (John J. Davidson, manager): Frank Mayo appeared Dec. 28 and 29 in three performances to good business, notwithstanding the extreme cold, thirty-two below zero. Mr. Mayo, who is an old-time favorite, received a warm welcome. Gulick and Blaisdell's Arabian Night co. with Roland Reed, four performances Dec. 30, 31 and Jan. 1. Rive-King Concert co. 6th and 3th.

Missouri.

ST. JOSEPH.

Tootle's Opera House (C. F. Craig, manager): Rena Maeder Variety co. Dec. 24 and 25, to starvation business.

Items: Manager Craig gave the Maeder co. the house 27th, hoping to help them on their feet and get them out of town, but it was no use.—Manager Craig's star course will open with Marie Litta Jan. 13, followed at intervals with Remenyi, Colonel J. P. Santord or Professor David Swing, Hindoo Jugglers, Emilie Gavin and Louis Falk and Swedish Lady Quartette, or Rice's Bijou Opera co.

HANNIBAL.

Mozart Hall (W. D. Waller, manager): Billy Emerson's Minstrels, Jan. 1. Anthony and Ellis' Uncle Tom comb., 9th.

SEDALIA.

Smith's Hall (George T. Brown & Co., managers): McIntyre and Heath's Minstrels Dec. 29 and 30 performed to small audiences, owing, no doubt, to the extremely cold weather.

Booked: Jan. 3, the Rival Concert co. Items: Robt. E. Stickney, of circus fame, was in the city Dec. 29,

New Hampshire.

PORTSMOUTH.

Music Hall (John O. Avers, manager): Harry W. French and the Hindoo Jugglers to a big house Dec. 28th. The Hindoos were a curiosity, and their feats of juggling good, considering they had no mechanical appliances. It was something novel and pleasing. January 2, the Norfolk Jubilee Singers in sacred concert; 6th, Madam Rentz's Female Minstrels; 11th, G. Paul Smith in readings and impersonations.

Franklin Hall (A. Stavers, proprietor): Emma Donaldi Concert co. with Levy the cornetist, Jan. 7.

New York.

ROCHESTER.

Corinthian Academy of Music (Arthur Luetenford, manager): Frederick Paulding and co., under management of Harry C. Smart, did a splendid business Dec. 30, 31, and Jan. 1. Hamlet, Merchant of Venice, Lady of Lyons (matinee), and Salviati, were the presentations. The favorable impression which we had formed of this brilliant young actor was greatly strengthened after we had witnessed the production of William Seymour's adaptation from the French entitled Salviati; or, the Silent Man. This was the first presentation of the play in America, and it is destined to be a great success. In the assumption of the leading character, Raphael Salviati, Mr. Paulding has many opportunities to display his fine talents. The manner in which he grasps the ideas of the author exhibits genuine dramatic ardor and keen apprehension of the possibilities of the role, which indicate both originality and strength in the artist. He has a part to which he is well suited, and he played it in a manner meriting the highest encomium. In depicting the agony of mind, and the conflicting emotions that rack the tortured brain of the unhappy but noble Raphael, Mr. Paulding was superb. At the close of the third act, Mr. Paulding was called before the curtain and received an ovation. The support given Mr. Paulding was very fair. Mr. McCormack and Mr. Rainford did exceedingly well. Mary L. Young is an actress of no mean ability, and it was a pleasure to her admirers here to see her in a role where she could give her dramatic abilities full scope. The Favorites, Jan. 5, 6, 7 and 8. Haverly's Widow Bedott co. (C. B. Bishop) 13th, 14th and 15th.

Grand Opera House (Joseph Gobey, manager): Baker and Farron and co. did an immense business Dec. 27 and 28, appearing in The Emigrants. The performance gave great satisfaction. Prof. Anderson in legerdemain feats, 29th, to moderate-sized house. Halleck's French Opera troupe were billed for 30th, but they failed to put in an appearance. Barlow, Wilson, Primrose and West's Minstrels drew crowded houses 31st and Jan. 1. This troupe is an excellent one, and present a choice entertainment. Mr. and Mrs. George S. Knight and co. will appear in Otto, a German, 3d and 4th. A concert by local talent, 5th, for the benefit of Lida Holden. Soldene Opera Bouffe co. 11th and 12th.

Items: Agnes Herndon has severed her connection with the Paulding co. and has returned to New York, where she will organize a co. for a tour of the Southern States.—Manager Smart, of the Paulding co., does not propose to 'let up" on George Morton, who broke his contract with him without cause. Mr. Smart is a firm friend of THE MIRROR, and wishes it a successful and happy New Year.—At the matinee performance New Year's, at the Grand, a sensation was created by the sudden death, from heart disease, of a young man named Hitchcock, who, with a party of friends, were enjoying the entertainment.—Harry Congeon, of this city, has been engaged by the Watertown Musical Union to sing Frederick in the Pirates of Penzance.—The Twinklestar Opera Club appeared in Briggs's Opera Hall in the Rose of Auvergne last week.—A concert co., composed of Jerome Moore, basso; Hattie E. Simms, soprano; Hattie Clapper, contralto; Wiliam Courtney, tenor; Otto Dosenbach, violinist, will soon take the road, playing Lockport, Batavia, Buffalo, etc. They will be managed by Mr. Moore.

BUFFALO.

Academy of Music (Meech Bros., proprietors: Augustin Daly's adaptation of Frou-Frou was charmingly rendered by the Buffalo Amateurs, with Mrs. Frank W. Tracy (Agnes Ethel) in the title role of Gilberte. Mr. Townsend Davis appeared as Henri. The entertainment which was given for the benefit of the Crecke, will net something over $1,600. The affair was one of the swell events of the season. The last half of the week, Gus Williams, supported by a fair co., presented Our German Senator to fair house. For this week, Baker & Farron appear in their new play, The Emigrants. They will be pleasantly remembered in their successful representation of German dialect characters, as Chris and Lena, and will doubtless do a paying business. The following week Haverly's Widow Bedott co. are to be with us.

St. James Hall (C. G. Flint and Thos. Carr, managers): Two of the largest audiences that ever put in an appearance to welcome any performance at the hall assembled to greet Barlow, Wilson, Primrose and West's Minstrels Monday and Tuesday evenings of last week, and those who attended were repaid by the best minstrel show that has been given in this city in many years. The troupe, besides the four managers, includes some of the best talent that minstrelsy affords—such names as Eddie Fox, Cal Wagner, Bingham the Ventriloquist, Fields and Hanson, and others, all first-class artists in their line. Friday and Saturday evenings and Saturday afternoon of the week, under the management of Messrs. Meech Brothers, the Emma Abbott Grand English Opera co. will present three of their most popular operas, The Bride of Lammermoor, Romeo and Juliet and The Bohemian Girl.

The Adelphi (Lang & Tralles, lessees; Joe Lang, manager): The entertainment offered the past week drew together some of the largest audiences of the season. For this week a good bill is offered. It includes the California character song-and-dance men, Harris and Wood; the Banjo Trumps, the Kine Brothers, the favorite songstress, Julia Wolcott; the Great Three, the Crawfords, in songs and dances and statue clogs; the favorite Irish comedians, Keeley and Hailey; the dashing vocalist, Kitty Gardner; Fred and Louise Leslie in their great balancing act; Charley Saunders, dialect character comedian, and the society sketch artists, Edith Sinclair and Ed F. Barnes. An amusing comedy, entitled The Ranger, in which Louis Robe and Joe Lang appear, finishes the bill for the week.

SYRACUSE.

Wieting Opera House (Philip H. Lehnen, manager): Baker and Farron Dec. 31; business good, and stars in every way satisfactory. Booked: Barlow, Wilson, Primrose and West Minstrels, Jan. 4; George S. Knight, 5th.

Grand Opera House (Philip H. Lehnen, manager): In my last letter this house was reported as having nothing booked for the week. Such statement was erroneous, for the McGibeny Family, who were first billed for Chase Music Hall, changed their location and came to the above theatre Dec. 31. They will remain here until Jan. 6. Business so far has been excellent, and the co. are very talented and meritorious musicians.

Items: Chase Music Hall has Prof. John Reynolds booked in his mesmeristic entertainment for three weeks.—Prof. Hinton, a musical gentleman of this city, has written an operetta, which will be produced soon.—The Dramatic column of the Syracuse *Evening Herald* is edited by Mr. F. C. Leupp, late of the New York *Evening Post*. His articles are noted for impartiality and good judgment.—Dame Rumor says that Manager Lehnen is making money fast. Congratulations, Phil, on your success.—Warner's Baby Opera co. returned here after an unsuccessful season. The NEW YORK MIRROR is on sale at the leading news-dealers of this city. From a personal canvass I find that its circulation exceeds that of any dramatic paper nearly three-fold.

KINGSTON.

Music Hall (Wm. Freer, lessee and manager): The Guy Family Variety and Comedy co. performed Dec. 27, to good house. The Hyer Sisters, Jan. 3, with the roaring farce, Shoddy, or Fun on the Brain. A. P. Burbank in readings, Jan. 7; Jed Bassett's Bric-a-Brac, 17th.

Sampson Opera House (Phil Sampson, manager): The Banker's Crime, presented by Sheldon's Ideal Fifth Avenue Comedy co., drew a slim house, Dec. 29. The Sheldons, Billy and Julia, were good, but their support was poor. The Hyer Sisters presented Out of Bondage at Saturday matinee, Jan. 1, and Shoddy, or Fun on the Brain, at evening performance, to good houses, same day. The entertainments were first-class, and have received the highest praise by our local press. John A. Raymond's Two Orphans, 10th.

Items: Fanny Davenport's story, "Tiny's New Year's Gift," was read before an assemblage of young men New Year's eve, when three cheers were given for Fanny, America's favorite, after which followed three cheers for THE MIRROR, the only true representative of the American stage.—Old Military Hall, formerly Briarley's Theatre, this city, was destroyed by fire. Jan. 2d. Three firemen, Andrew Bunto, Stephen Jay and Jacob Schoonmaker, were buried in the burning building when it fell. Bunto was rescued alive, but Jay and Schoonmaker perished.

ALBANY.

Leland Opera House (J. W. Albaugh, manager): Kate Claxton and co. drew large houses during the past week. The Sunflower, Frou-Frou and the Two Orphans were produced during the engagement. Miss Claxton did not appear Friday or Saturday evening owing to the serious illness of her child. Her part was assumed at short notice by Miss White, who acquitted herself remarkably well, her impersonation of Louise being in some respects superior to Miss Claxton's. The supporting co. was up to the average. 23d and 24th, Soldene Opera co.

Martin Opera House (Col. Foote, manager): The Park Theatre co. Jan. 1 in Led Astray, to fair business. Cassie Troy, of New York, assumed the leading role successfully. Fred. Paulding 4th and 5th.

Tweddle Opera House (William Appleton, Jr., manager): The Guv'nor by a co. styling themselves the Wallack, Dec. 30, 31 and Jan. 1. The entertainment was stupid and uninteresting.

Wood's Novelty Theatre (Harry Wood, manager): Business continues good.

TROY.

Griswold Opera House (S. M. Hickey, proprietor): Curtis' Sam'l of Posen co., to well pleased and remunerative audiences, Dec. 27, 28, 29. Neil Burgess' Widow Bedott co., to good business, 30th, 31st and Jan. 1; overflowing house Jan. 1. Barlow, Wilson, Primrose & West's Minstrels, 5th; Soldene Opera co., 6th, 7th, 8th; Mr. and Mrs. George S. Knight, in Otto, 10th, 11th.

Rand's Opera House (G. Rand, proprietor): The Harrisons, in Photos, under the management of Martin Hanley, drew two immense audiences Jan. 1. Nothing booked this week.

Grand Central Theatre (P. Curley, manager): This week: The Peasleys, Pell and Lewis, the Barrys, and Bessie Trainor.

Items: Jennie Yeamans left the Sam'l of Posen co. here. Gertie Granville will succeed her.—Julie Coventry is in town.

AUBURN.

Academy of Music (E. J. Matson, manager): Ruby Milton Comedy co. played Blow for Blow Christmas night to a full house. Very poor show. Baker and Farron took the house by storm Dec. 29. They are immense.

Opera House (A. Shiner, manager): Remenyi gave a fine concert to good audience Christmas night.

BROCKPORT.

Ward's Opera House (G. R. Ward, manager): Gilmore's Humpty Dumpty, 30th, to a small audience. Booked: Jan. 7, Helen Potter's Pleiades.

Items: Lecture, 31st, by Maj. General Kilpatrick.—Three hundred seats have been sold for Helen Potter's Pleiades, up to 31st Dec.

JAMESTOWN.

Allen's Opera House (A. E Allen, manager): Jules Keene and Sallie Adams' co. billed Dec. 24, did not appear. All the Rage to good business, 28th. The co. gave good satisfaction. Coming: Arabella Root Concert co. 4th; Mary A. Livermore 5th; Mrs. Scott-Siddons 10th; New York Humpty Dumpty troupe 15th.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Baker and Farron Dec. 30, in The Emigrants, had a fair house, though the night was very cold and stormy. A fair performance. T. W. Keene Jan. 5. Maggie Mitchell 20th.

UTICA.

M. B. Curtis, as Sam'l of Posen, played to two fair houses here, Dec. 30 and 31. Entertainment first-class. Barlow, Wilson, Primrose & West's Minstrels, Jan. 3, to standing room only at rise of curtain. Show very good.

HORNELLSVILLE.

Shattuck Opera House (Dr. S. E. Shattuck, manager): Mrs. G. C. Howard's Uncle Tom co. came Dec. 28, to poor business. B., W., P. and W.'s Minstrels to large audience 29th. Booked: Criterion Comedy co. Jan. 7; Ideal Colored Musical comb. 8th.

LOCKPORT.

Hodge Opera House (James Statt's manager): Dec. 21. All the Rage to a crowded house. Hotchkins Family to fair business, Jan. 1. Coming: Alice Oates 9th; Helen Potter 10th.

BATAVIA.

Opera House (H. C. Ferren, manager): Lillian Chase was booked for the 1st, but cancelled date. Nothing booked for next week.

New Jersey.

NEW BRUNSWICK.

Arbuckle Concert co. Dec. 29; stormy night but fair house. Hyde and Behman's Comedy co. 31st; first-class performance to light house. Aldrich and Parsloe in My Partner, Jan. 5; Duprez and Benedict's Minstrels, 10th; Buffalo Bill, 12th; Nick Roberts' Humpty Dumpty, 25th; All the Rage, 29th.

Items: Burbank, the reader, held forth to fair audience, Dec. 30.—Ed H. Madigan, agent for Duprez and Benedict, was in town last week.—Edgar A. Strakosch, agent My Partner, reports business large everywhere.

TRENTON.

Taylor Opera House (John Taylor, manager): Jay Rial's Two Orphans comb. Dec. 27, to large house. Child of the State comb. 31st returned money to audience on account of George Hoey's inability to reach here in time, he having been carried past Trenton on through train. Hyde and Behman Comedy co. Jan. 1, matinee and evening, to large houses. Performance first-class in every particular. Aldrich and Parsloe's My Partner co. 3d, to good house. Entertainment gave the best of satisfaction. Coming: P. G. Ingersoll 6th; The Harrisons, in Photos, 11th; Mr. and Mrs. George S. Knight 14th.

Nebraska.

OMAHA.

Academy (S. F. Mealio, manager): Gulick-Blaisdell's attraction No. 4, An Arabian Night, gave two evening performances and Christmas matinee Dec. 24 and 25. The house was small the first evening, but the matinee and second evening the business was very good. It deserved the best patronage, for it is by far the best co. that has visited us this season. Everybody who saw the play was pleased, and laughter was continuous. Nothing for a week owing to difficulty between the owners and lessee of the Academy.

St. Elmo (John Nugent, proprietor): Business has been a little dull here, owing to Mr. Nugent being out of town sick, but as he is about again his theatre will soon be crowded. Opening Jan. 3: The Spearans, James and Lydia, Golding and Merrit, Kate Reams, Avi Holstein, Ida Bertha and James Kelly.

LINCOLN.

Opera House (Ed A. Church, manager): The Florence Herbert comb. remained here another week, owing to a misunderstanding between Manager Church and the agent of An Arabian Night co., who telegraphed his cancellation of their dates Dec. 27 and 28, but the next day, after they had been given to Herbert, he demanded that Church should hold those dates for him. The co. has played to good business throughout. The Walters comb. billed for next week.

Items: The Herberts go to Beatrice next week.—The Walters co. have been doing the western part of the State the last few weeks. They were at Beatrice week of 20th and at Crete 27th, doing big business at both places.

Ohio.

CLEVELAND.

Opera House (L. G. Hanna, manager): The Galley Slave comb. closed, 1st, a fairly successful week. The co. is not quite so strong as that which appeared here last season. Gussie De Forrest, Mme. Majeroni, Frank Evans, E. F. Knowles, Thomas Burns and J. B. Booth are all good, and the balance of support do fairly well. The play was finely mounted, a scene in Venice (new) by M. C. Papcky challenging especial admiration. T. W. Keene this week in Hamlet, Richelieu, Richard III., Othello, Julius Cæsar and Merchant of Venice. Boston Ideal Opera co., 10th, 11th and 12th, in Fatinitza, Chimes of Normandy and Bohemian Girl. John T. Raymond balance of week.

Academy of Music (John A. Ellsler, manager): The Agnes Leonard comb. appeared first part of last week in A Woman's Faith before fair houses. C. L. Davis was the attraction remainder of week, drawing crowded houses. Haverly's Widow Bedott party this week. Snelbaker's Novelty troupe next week.

Comique (B. C. Hart, manager): Col. J. Warner's Consolidation open 3d for one week.

Items: John B. Gough lectured on Platform Experience at Case Hall, 4th.—The theatres were jammed at the New Year's performances.—Treasurer Shannon has been on the sick list, but is now recovering.—Manager Hanna was made the recipient of an elegant New Year's gift last Saturday.—Charles L. Davis and E. E. Barney, dramatic editor of the *Plaindealer*, had a wordy altercation in the lobby of the Academy one evening last week, but nothing serious resulted from the affair.—Thomas Burns, of the Galley Slave co., is one of the best light comedians that ever visited our city.

COLUMBUS.

Comstock's Opera House (Theodore Comstock, proprietor; Frank Comstock, business manager): Nothing but fun at this house last week. Nat Goodwin with his own ludicrous Hobbies Dec. 27 and 28 drew crowded houses. I suppose Goodwin would change his repertoire if he could get something better than Hobbies, but I hardly think he can. The supporting co. is a very nice one and fulfill all the requirements well. Jennie Weathersby is the fascinating fairy as of old. Criterion Comedy co. in Freaks 31st and Jan 1, to good houses. Co. changed somewhat from last season. Edward Lamb as Dr. Ketchum doesn't compare to the gorgeous, laughable De Wolf Hopper, but Mary Stuart is finer than Louise Sylvester, of last season's co. Mary Davenport and Lenore Harkins are very pleasing Goldbugs. W. J. Gilbert's make-up is good, but he doesn't act the part of Crank energetically enough. W. S. Harkins' good looks is his best card. Coming: M. B. Curtis as Sam'l of Posen, 3d and 4th; Boston Ideal Opera co. 6th and 7th.

Grand Opera House (Col. Theodore Morris, manager): Palestine Arabs exhibited to fair-sized audiences Dec. 27 and 28. Mrs. Scott-Siddons had very good house 31st and Jan. 1. As You Like It 31st, King Rene's Daughter—a pathetic touching character—and the Honeymoon at matinee New Year's and School for Scandal at night. Mrs Siddons has a good co. and deserves great success. Coming: All the Rage 3d; Jarrett's Cinderella cancelled 5th and 6th; Haverly's Mastodons changed from 8th to 6th; Joseph Jefferson 14th; One hundred Wives comb. 20th to 22d.

Items: Messrs. Snyder and Dunnington's stage set for King Reve's Daughter was quite artistic.—The Bohemian editor of the Sunday *Capital* has a column entitled "The Stage," supposed to contain items theatrical.

CANTON.

Opera House (Louis Schaefer, proprietor): C. L. Davis Dec. 29 to a large house. All the Rage Jan. 1 to good business. Entertainment first-class. Coming: Mrs. Scott-Siddons in School for Scandal Jan. 6. Haverly's Mastodons 13th.

DAYTON.

Music Hall (Charles D. Mead, manager): The Criterion Comedy co. gave Freaks Dec. 24 and 25; matinee on Christmas. The comedy is very amusing and the co. did a fair business. The Philharmonic Society, assisted by Miss Stout and Miss Mercer and Messrs. Thompson and Sullivan, gave a concert 27th, to a large audience, who were well pleased. Mrs. Scott-Siddons played As You Like It, 28th, King Rene's Daughter and Honeymoon; matinee 29th and School for Scandal evening 29th. A fair business. Booked: Haverly's Mastodon Minstrels Jan. 7; Rial's Humpty Dumpty 10th.

Items: Edwin Cleary, of Scott-Siddons' co., was a member of the stock co. at the Home in 1879.—Theatrical business is at a low ebb here at present.—George S. Sydney, agent for Tony Denier, and W. H. Strickland, agent for Haverly's Mastodons, were in the city the past week.—Mrs. Scott-Siddons attended the skating rink at Gebhart's Opera House on the afternoon of the 28th and showed herself to be an expert skater on rollers.

SPRINGFIELD.

Black's Opera House (Harman Tyner, manager): Criterion Comedy co. in Freaks to a fair house Dec. 27, giving a very enjoyable entertainment. Nat Goodwin's Frolliques in Hobbies, to good business, 29th. Mrs. Scott-Siddons' School for Scandal, poor house, very cold night, 30th. Coming: All the Rage 6th; Haverly's New Mastodons 8th; Snelbaker's Majestics 7th; Joseph Jefferson 13th; Southern Minstrels 20th.

Items: The following agents and managers were in town last week: George F. McEller, agent Comstock Ohio Circuit; Manager Skiff, Ideal Colored Concert co.; William R. Kelly, manager Charlotte Thompson comb.; W. S. Braley, Grand Opera House, Columbus, and Billy Strickland, of Haverly's New Mastodons.—The past week has been the coldest for years, the thermometer being as low as fourteen degrees, and as a result the houses have been small.

TOLEDO.

Wheeler's Opera House: Two Nights in Rome Dec. 31 and Jan. 1 and matinee, to good houses. Booked: Rose Eytinge in Led Astray and Rose Michel, Jan. 3 and 4; M. B. Curtis, Comedy co. in Sam'l of Posen 5th and 6th; Miaco Pantomime troupe 8th; Sol Smith Russell 19th.

Adelphi Variety: Colonel J. Franklin Warner's Specialty co. have occupied the above theatre during the past week to small houses.

PORTSMOUTH.

Opera House (John Wilhelm, proprietor): Snelbaker's Majestic Consolidation, Jan. 1, gave a novel entertainment to a well-filled house. Booked: Nellie F. Brown, select reading, date not fixed.

Item: Charles Wilhelm, of the box office at Wilhelm's Opera House, has gone to Kentucky to engage in business.

BELLEFONTAINE.

Grand Opera House: The Felix A. Vincent co. Dec. 30 in Honeymoon; 31st, Miss Multon; New Year's matinee, Two Orphans; evening, Joshua Whitcomb. Business good. The Vincents were well received in their respective roles. The support was rather poor.

Pennsylvania.

PITTSBURG.

Opera House (John A. Ellsler, manager): Tony Denier's Pantomime troupe closed a good week's business Jan. 1. Herrmann the Magician, assisted by Mlle. Addie and his European Specialty co., opened a week's engagement the same day. Mahn's Comic Opera co. in Boccaccio, 10th; Aldrich and Parsloe in My Partner, 18th. Bartley Campbell's Galley Slave, 24th.

Library Hall (W. W. Fullwood, manager): Denman Thompson in Joshua Whitcomb closed Jan. 1 to very fair business. A troupe of native Palestine Arabs occupy the house for the present week. Boston Ideal Opera co 10th.

Williams' Academy (H. W. Williams, manager): A good show to large business is a correct summary of events for the past week. This week's co. is large, and includes The Novelty Four, The Whitneys, Lizzie Hunter, Hester Howard, Tom Sayers, Ada Burnett, Gibson and Binney, Annie and Joseph Burgess, Leonard and Flynn, Virginia Trio, Millie Malemburg, Rose Blair, Maggie Murray, Emma Ross, Harry Shay, F. F. Thomas and Ed. Neery. Hyde and Behman's comb. Jan. 10.

Lyceum (John A. Ellsler, manager): Tom Thumb and his troupe of little ones entertained large audiences last week. The entertainment will be continued this week.

Vierheller's Garden (Henry Vierheller, manager): Good business last week. Show fair.

Tivoli Garden (Wm. F. Stuetz, manager): A fair variety show is offered for the past week. Business has averaged good.

Items: The third annual benefit of the Pittsburg Lodge of Elks will take place at the Opera House Feb. 10.—T. W. Keene, the California tragedian, will be at the Opera House week beginning Feb. 7.—The report of the marriage of Lillian Spencer to a New York merchant was received in this city last week.—The many friends of Bartley Campbell in this city and vicinity wish him success with his several libel suits.—At the Opera House last week Tony Denier presented George H. Adams, the clown, with a handsome meerschaum cigar-holder. The miniature bowl of the holder is a facsimile of the late George L. Fox's face, very artistically carved. Accompanying the gift was a letter which read as follows: "A happy New Year to George H. Adams from his friend Tony Denier. In memory of our great prototype, George L. Fox. Emulate his virtues, wear his mantle you have won, and use his features as a study, while enjoying your after-dinner cigar."—Manager James A. Brady, of Beaver Falls, Pa., was presented New Year's day with a gold-headed cane by the St. Joseph Dramatic co. of that place.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): Mr. and Mrs. G. S. Knight, under Mishler, appeared Dec. 28 in Otto, the German to fair house. The play is amusing and attractive throughout. The audience were well pleased, and greeted them with frequent rounds of applause. Rial's Two Orphan comb., under management of G. M. Miller, 29th, to slim house and poor show. Thomas W. Keene, supported by Miss Henrietta Vaders and an excellent dramatic co., 30th, as Richard III., to a well pleased audience. The play was well mounted and very satisfactory. The Iron Hand comb., W. E. Todd, manager, come 12th, followed by Mahn's Opera co. in Boccaccio, under Mishler, 13th.

Items: Robert Brower, business manager of the Knights, speaks highly of THE MIRROR.—Rial's Two Orphan co. tried the cheap admission plan (25 and 35 cents) when here, and were rewarded with a $38 house.—Thanks to Mr. W. R. Hayden, manager of Thomas W. Keene co., for courtesies.

MEADVILLE.

Opera House (H. M. Richmond, manager): Haverly's Widow Bedott co attracted a large and fashionable audience Dec. 31. C.

[CONTINUED ON NINTH PAGE.]

NEW YORK MIRROR

FOUNDED IN 1822 BY GEORGE P. MORRIS AND N. P. WILLIS.

THE ORGAN OF THE THEATRICAL MANAGERS AND DRAMATIC PROFESSION OF AMERICA.

HARRISON GREY FISKE,
EDITOR.

Published Every Thursday at No. 12 Union Square, New York, by

THE MIRROR NEWSPAPER COMPANY,
PROPRIETORS.

SUBSCRIPTION.

One year.....$4.00 | Six months.....$2 00

ADVERTISING—Fifteen cents per line. Professional Cards, $3 per quarter. Transient advertisments must be paid for strictly in advance. Advertisements received up to 1 p. m. Wednesday. Foreign advertisements and subscriptions will be received by HENRY F. GILLIG & Co., American Exchange, 449 STRAND, LONDON, W. C., who keep THE MIRROR on sale in their Press and News Department.

THE MIRROR is supplied to the trade by the AMERICAN NEWS COMPANY and its branches.

Entered at the New York Post Office as "Second Class" mail matter.

Make checks and money-orders payable to THE NEW YORK MIRROR, Station "D," New York P. O.

NEW YORK, JANUARY 8, 1881.

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THE NEW YORK MIRROR *is on sale every Thursday noon at all the news stands in this city, and in out-of-town places as soon thereafter as can be reached by mail and express.*

Respectable Dramatic Journalism.

Last week THE MIRROR entered upon the Fifth Volume of its New Series under the brightest possible auspices. From all sides congratulatory letters, laudatory press comments and subscription checques came pouring in upon us. For the present issue our paper-maker and the American News Company can bear witness that the largest number of MIRRORS are ordered and printed to supply the demand in the history of this journal. The increase in price has not lost us a single reader, but seems to have acted as a sort of stimulus to assist our rapidly rising circulation. Good articles always command good prices in any legitimate business, and the axiom has no truer or more striking example than that to be found in the field of journalism. THE MIRROR has done more than simply establish itself upon a firm, permanent, profitable basis. It has rescued dramatic journalism from the sloughs of disrepute and dishonor, and has furnished a numerous and important profession with a hitherto unknown possession—a bright, wholesome, pure, reliable organ. Without sacrificing our independence we have devoted ourselves wholly to the interests of the class we represent. The welfare of actor, actress and manager has been the principal aim held constantly in view, and it is not vain-glory or idle self-boasting that leads us to think that our upright, honest and honorable course has been most valuable in gaining respect, admiration and esteem for the profession as men and women as well as artists. Time, labor, money has been freely given, by those interested in the success of THE MIRROR, toward accomplishing this, and for the past year the paper has been reaping a liberal and prosperous reward. No charge of blackmail, unfair treatment, bias, or libel has ever been brought against us, and this is in itself conclusive evidence of our uniform integrity. It also shows that honest fearlessness and straightforward independence is appreciated and understood. Slander finds no space in our clean columns, our policy having always been to leave the domestic troubles of the unfortunate to the parties most interested. It is our province to protect the profession from obloquy, not to cause the many to suffer by exposing the faults, failings or follies of the few. We value one permanent reader who purchases THE MIRROR for its news and information far above one hundred gained for the moment by catering to a depraved greed for sensation. This greed, by the way, is not present in the mind of the actor. He is too much occupied with his own affairs, hears too much idle gossip and scandal in pursuing his ordinary duties, to waste his valuable time in reading nastiness. It is from the outside world that the demand for disgusting personality comes—people who morbidly crave for the sickening details of a story of shame. To this class of readers THE MIRROR does not appeal, nor do we desire their favor or patronage. They have their own particular dramatic paper, no doubt, which satisfactorily supplies their wretched needs. This week the actual circulation of THE MIRROR is just three times larger than the circulation for the same week of last year, and this remarkable increase is sufficient assurance to our friends and to ourselves that respectable dramatic journalism is appreciated as well as respected.

Settling Down for the Season.

The holidays are over. Everybody has been Merrie Christmased and Happy New Yeared to his or her heart's content. The children have gone back to school; grown people have resumed their interrupted business. Especially the professionals, who take no rest, and to whom the holidays mean extra work, are glad to see the season settling down to its regular routine, not again to be interrupted, except by the minor miseries of Lent, until a brilliant Summer winds up the most glorious year that American theatricals have ever known. We now know everything that is to be done, or that can be done, up to the close of the finest season that ever blessed alike the profession and the public. Three or four great novelties are still held in reserve; but their success is assured in advance by the careful and experienced preparations made for their production. Nisida and its Nautch girls (now to be called Zanina), at Daly's; The Black Venus, at Niblo's Garden, and Diane (to be rechristened The Creole), at the Union Square, are almost certain hits. So is the Marie Roze season of English opera at the Fifth Avenue. But, before these productions, come the German Bernhardt, Marie Geistinger, at the Thalia, and Frederick Paulding's extraordinary week at the Fifth Avenue, with a different play every night and the first representation here of Salviati, the Silent Man, by way of a bonne bouche. Ion, which Mary Anderson has revived for us this week, is old enough to be novel to this generation, and The German Senator of Gus Williams, in three acts and a telephone, is still a novelty in New York, although it is familiar enough by this time to all the provincial theatre-goers. We look ahead to the return of Bernhardt and Salvini and the Italian opera. Forget-Me-Not, if the legal complications are satisfactorily arranged, will run until Easter at Wallack's, by which date The World will be ready to run through the Summer.

All round the circle we see every prospect of a settled season. The managers look to the past weeks with satisfaction, to the present with pleasure, and to the future with confidence. This confidence is based upon the solid foundation of conscious deserving. The patronage of theatricals is greater than ever, and so are their merits. The standard of the profession has advanced with its popularity. There were never before so many good things to see and hear in this country, nor so many good people to see and hear them. Except the sham negro spectacle at Booth's—which was so bad the first night that even the case-hardened Tooker blushed for it and the conscience-stricken Manager Jarrett ordered it to be reconstructed—everything is of the best. Manager Duff says that he will eclipse the Bijou Olivette by the Park Olivette; but that, of course, remains to be seen. The Clara Morris matinees are so great a success at the Union Square that "standing room only" is announced before the doors are opened. My Geraldine pleases the frequenters of the Standard and is worth seeing. It is almost the only Irish play by an American that has kept the stage a fortnight. J. B. Studley is rivaling the English Irving in The Bells, at the Windsor. The Brook, which now runs with real water, in spite of the frost outside, has renewed its former triumphs at Haverly's. The Mulligan Guard Nominee is elected for the balance of the unexpired term of the season at Harrigan and Hart's. There is a circus—and, as the managers advertise "success piled on success," it must be a tremendous circus—at the Aquarium. Tony Pastor gives An Evening Party, eight times a week, to thousands of guests at his pretty theatre. Salvini Backus handles Othello as easily and "wipes the floor with him" as artistically, at the San Francisco's, as the Othello of the other Salvini does with the Iago of Mr. Shewell. The Brooklyn theatres are prosperous with familiar favorites, like Den Thompson at the Park; Around the World at Haverly's, and Edouin's Sparks at the Novelty. So the New Year opens most happily, and, as THE MIRROR predicted, the profession is sure of A Happy New Year.

A Dangerous Fool.

The Rev. T. De Witt Talmage, of Brooklyn, is looked upon very generally by his brother ministers as little more than a charlatan. Indeed, several efforts have been made—and one is now in progress—to expel him from the denomination which he disgraces. Notwithstanding the open opposition that is seeking to cast him out from the Brooklyn Presbytery, it cannot be denied that Dr. Talmage wields a strong power over the immense congregation of five thousand people that gather in his Tabernacle every Sunday morning to listen to his preaching. His teachings are admired and followed by them, quite independent of the strictures that are passed by their fellow-Christians upon the conduct of the loud-mouthed pastor. The devil is given his due, and Talmage comes in for a share of his. If it were not for the influence he exerts this blatant professor of religion would figure merely as an empty fool, but as it is the cap and bells give way to a helmet and sword, and Talmage must be looked upon as a dangerous man. Last Sunday morning from his pulpit he made the following announcement: "As a celebrated French actress recently assailed me in the public prints for saying things adverse to her charter, when I have not, as you are aware, made the slightest allusion to her in any possible way, I think it may be well for me, next Sabbath morning, to speak concerning the drama and what we are to do with the dramatic element implanted in most of our natures."

We will not stop to question the taste that inspired such a remark in the spot where Christian religion and not personal vindication is usually supposed to be heard; this clergyman has robbed his sanctuary of reverence so frequently by stooping to various indignities that this one calls for no especial comment. Bernhardt is of course the "celebrated French actress" to whom he refers, but as to her "assailing him in the public prints"—that is an assertion which partakes of a decided flavor of untruthfulness. Bernhardt is a clever woman, even if she does not understand English morality or English language, and it is ridiculous to suppose that she would lower herself to the level necessary to be recognized as an antagonist of Dr. Talmage. It is quite true that she has expressed her own opinion of him very plainly. She said in bad English that Talmage is a fool, and the inevitable daily paper reporter who happened at the time to be at her elbow, faithfully jotted down the remark and sent it to the office for publication. But why should Bernhardt be taken to task for saying something that everybody knows? Surely there is no novelty in characterizing a man as an egregious ass who has posed as a farceur ever since he has been connected with the ministry! Bernhardt has not assailed Talmage "in the public prints" any more than Talmage has assailed Bernhardt in his Tabernacle.

In order to revenge himself for this imaginary assault Dr. Talmage proposes "to speak concerning the drama next Sunday morning, which, freely translated, means that another torrent of abuse and vituperation is to be heaped upon the stage and the men and women who follow it, similar to that which characterized his foul attacks upon them four years ago. As we said at the beginning of this article, this man influencs five thousand people of the city of Brooklyn for good or evil. Many of those five thousand unfortunates were regular attendants at the theatres before they experienced a lamentable change of taste and sought for their weekly amusement at the Tabernacle instead. In this respect only can he hurt the theatre.

Dr. Talmage has nearly three days after reading this article in which to decide whether or not he will villify the profession. We warn him in fair time, and advise him to relinquish the idea and direct his peculiar talents in some other direction next Sunday morning. If he does not, this dangerous fool will receive a dose of physic quite as desperate as that administered to Manager Abbey when he contracted the Passion Play fever.

Atkins Lawrence.

Atkins Lawrence, now leading man with Mary Anderson, has identified himself with the parts of Romeo and Claude Melnotte, but he has secured two more successes as Fazio and Huon in Love. He was the leading support to Miss Maud Granger in the two first-named parts, and played at the Walnut Street Theatre, Philadelphia, five seasons, and two seasons at the Arch Street, under the management of Mrs. John Drew—in all seven seasons in the same city. He comes from an old legitimate school of actors, and his training has been thorough. Besides being a finished actor, he is a courteous gentleman, and has as many personal as public friends. He will continue this season with Miss Anderson. Mr. Goodwin, of Philadelphia, speaks in the highest possible terms of him, and predicts a brilliant future, as does every manager under whom he has served.

An Artist from Ohio.

"Is dis de MIRROR office?"

"Yes."

"Are you de editor?"

"No."

"Are you de feller wot writes de 'Perfeshen'l Doin's'?"

"No."

"Den who are yer?"

"'The Usher.'"

"What are yer givin' us! Is dat so?"

The above highly-edifying dialogue took place between yours faithfully and a smooth-faced, ragged-haired individual of medium size, who was attired in a pair of tight-fitting breeches which Daniel Mulligan would have likened to "gun-cases," a very large plaid coat of uncertain age, and a queer hat.

"I belong to de perfeshun."

"I am delighted to hear it."

"You bet! I does de statoo clog biz and doubles up wid annuder feller in serciety song and dance; moonlight, lakes, squeezin' gals, and all dat sort of business, yer know."

"How nice!"

"I should smile. Oh! I'm a corker, I am. You seen me, ain't yer?"

"I regret exceedingly to admit that you are incorrect in your deductions."

"What are yur givin' me? When I catch on I'm goin' ter give de MIRROR an ad."

"Thanks!"

"Jest do me a favor, young feller, and yer can count on me every time. I want yer to give dem Ohio kids a layin' out. I ain't got no use for 'em. Dey're no good except to dip into de politicks of der country."

"You should like THE MIRROR to lay them out, eh?"

"You're right, boss. Give 'em blue blazes. I'm just from dem parts meself. I went out wid a vodavilly gang and dey wouldn't have us nohow. We paralyzed dem so stiff dat dere wasn't no life lef in 'em. De district is worked ter de bone. Dere ain't no show for nuthin' but a Pashun Ploi or a drammy wid a long name. Give 'em somethin' like 'Judas to Judas, or de Copper-fastened Disciple,' and dey'll come out den. S'long, boss! Come down to Jake Aberle's ranche and yer'll see me do dis——"

And my interesting visitor noiselessly glided out of the office with a step that is known as the "Silent Shuffle."

PERSONAL.

HILL.—J. M. Hill, of Chicago, is in town.

BENEDICTS.—Pitt, Tearle and Elton, of Wallack's, are all married.

STEDMAN.—C. A. Stedman, of the Troubadours, is an improvement on John Gourlay.

CAVENDISH.—It is reported that Ada Cavendish will close her season Saturday night.

BARNUM.—P. T. is so far improved in health that he hopes soon to return to Bridgeport.

PIERCE.—Emma Pierce leaves New York next week to join Fanny Davenport's enlarged company.

UFFNER.—Frank Uffner and his Midgets are hobnobbing with royalty on the other side.

SHERIDAN.—W. E. Sheridan arrived in New York Wednesday morning, from San Francisco.

SAMUELS.—Miss Samuels, of the Troubadours, is a pleasant substitute for Helene Dingeon.

WALLACK.—Lester Wallack will play at the Grand Opera House, after Gus Williams finishes, in Ours.

FISKE.—Stephen Fiske's story in the Christmas *Spirit* was deliciously told in that clever writer's happiest vein.

MORRIS.—Owing to the invariable rule of the Union Square Theatre, Clara Morris' name is not starred on the Miss Multon bills.

ARIEL.—The Flying Dancer has been so successful with the Voyagers in Southern Seas that she has been re-engaged for three months.

PALMER.—Manager Palmer is highly gratified at the immense success of his first special Clara Morris matinee Tuesday afternoon. The receipts were over $1,200.

RIGHT.—Robson and Crane, who have devoted large sums of money in expensive show printing, have concluded to spend all their money in the direction of newspaper advertisements hereafter. If the experiment succeeds doubtless many other organizations will follow their example.

HENDERSON.—Ettie Henderson's Bigamy will be brought out at the Standard Jan. 17.

JESSOP.—It seems as if Sam'l of Posen, written by George Jessop, is to have better luck than some of the earlier productions of the Golden Gate journalist.

SONTAG.—Carl Sontag, the famous comedian of the Court of Hanover, who made his American debut at the Thalia on Tuesday, proved himself an actor of abilty.

CLARKE.—Lilian Cleves-Clarke has been engaged by Mr. Wallack to play the leading part in Rosedale at Haverly's Brooklyn Theatre, commencing next Monday.

TENNYSON.—England's poet-laureate has scored a triumph it appears, with his new play, The Cup. Its first performance at the Lyceum, London, ended in a triumph.

CHAPMAN.—Will E. Chapman called at THE MIRROR office Wednesday. He says that the Spanish Students have done splendidly everywhere except in Baltimore.

WHITE.—On account of the absence of Kate Claxton, her place is taken in the Claxton company by Florence White. Leonard S. Outram replaces Mr. Stevenson.

DROWN.—Frank H. Drown was appointed to the dramatic editorship of the Boston *Times* Monday. Mr. Drown is a capable writer on theatrical topics, and will do full justice to his department.

BOOTH.—Marion Booth's anecdote, A Double Debut, in the Christmas MIRROR, has been widely copied together with many of the other clever contributions that brightened its pages.

PITT.—Harry Pitt, of Wallack's, who had recently been ill and recovered, is again suffering from a throat affection. He is under the treatment of Dr. Robertson, physician to the Dramatic Guild.

OBSTINATE.—"Laga Maggiora," is the way the legend on Voegtlin's curtain at fourteenth street, still offends the eye. Is it ignorance or obstinacy that permits it to remain?

OATES.—Alice Oates and her husband obtain money under false pretenses, run away and publish a card stating that they are no longer connected with the Favorites. A piece of Obeliskian cheek!

ETHEL.—Mrs. F. W. Tracy (formerly Agnes Ethel), appeared in Frou-Frou at the Buffalo Academy of Music Dec. 27, 28 and 29. The lady was supported by upper-ten amateurs, and "society" turned out en masse.

DAVENPORT.—A theatrical item in the *Times* Sunday morning was wrong. The *Times*' theatrical items usually are. Miss Davenport does not intend to add Camille to her repertoire this season.

DE BELLEVILLE.—Frederick de Belleville played Maurice in Miss Multon magnificently, Thursday afternoon. He has already made a decided impression, and though a new-comer, has attained a prominent place in Mr. Palmer's company.

TALMAGE.—The Reverend T. De Witt proposes to break the coming Sabbath with another attack on the dramatic profession. Talmage is an actor who ought to be out of the theatrical guild on the toe to a stout boot.

BOOTH.—THE MIRROR said that Booth would electrify London in The Fool's Revenge, and the prediction has been more than verified. The present generation of Englishmen has never looked upon an equally fine piece of melodramatic acting.

GOODWIN.—Manager Goodwin, of Philadelphia, will put a stock company into the Chestnut Street Opera House at the conclusion of the Bernhardt season, and the Walnut will go back again to the old plan next season.

SARGENT.—Harry is always in ill-luck. His brother-in-law is sueing the Scott-Siddons management (in which H. J. is interested) for a season's salary. Mrs. Siddons' wardrobe was recently attached to cover the amount.

DYAS.—Ada Dyas, who has left an unfilled place in the rank of leading ladies since she has been absent from the stage, is engaged to play the leading part in Ettie Henderson's play of Bigamy, at the Standard theatre, January 17.

MAYO.—Frank Mayo's doorkeeper refused free admission to the City Clerk of Atchison, Kan., and the star was consequently compelled to pay a twenty-five dollar fine. At this rate a snub to Atchison's Mayor is probably a State Prison offence.

ACCIDENT.—A telegraphic dispatch from our representative at Lexington, Ky., which was received Wednesday morning, states that Mr. Kammerlee and wife, and Mr. Nichols, of the Boston Ideal troupe, were severely injured Tuesday night through a defective stage stage-trap. Further particulars were not given.

FRENCH.—Everybody who goes to Tony Pastor's is familiar with the clever little sisters, Misses Minnie and Lena French. Tony Pastor, desiring to tender some expression of appreciation for their personal worth and artistic ability, had two handsome gold medals struck, which were presented to them New Year's night by Frank Girard. Miss Minnie responded in excellent style, and the crowded audience applauded heartily. The medals are elaborately engraved, representing the young ladies in one of their specialties.

In Ushering
Mend him who can! The ladies call him, sweet
—LOVE'S LABOR LOST.

On the night of December 30, the one-hundredth and last representation by Fanny Davenport of An American Girl occurred in New Orleans. Miss Davenport has been dissatisfied with the piece from the start, and she has finally concluded to shelve it. The following telegram was dispatched to the author:

NEW ORLEANS, Dec 30, 188.

TO MISS ANNA DICKINSON, ELIZABETH, N. J.:

The judgment of the party of the second part decides, as per contract, your play is a pecuniary failure, and accordingly ceases to perform the same. FANNY DAVENPORT.

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On Monday Mr. O. G. Bernard, Miss Dickinson's former business agent, had papers drawn up and ready to serve upon her for moneys alleged to have been due him, for some months, for services rendered. He saw Miss Davenport in the South and instructed her not to pay any further royalties on An American Girl until his claim was settled, as he was justified in attaching the same for payment of his debt. Miss Davenport consequently withholds over $1,000 due the author for use of the play. She has another play all ready for production, and has enlarged her company to meet its exigencies. She will also do a number of pieces which have helped make her famous.

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By the way, I received a pretty New Year's card from Miss Dickinson Monday morning, for which I must thank her. It reads "New Year's—New Joys—may they come to you with health, peace, and prosperity. ANNA DICKINSON."

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Too many cooks spoil the broth, and too many managers spoil a theatre. The pretty Bijou, for instance, is a striking example of this axiom. The Comley-Barton company, who are now singing Olivette there, have a representative at the door whose business it is to look out for their interests. D'Oyly Carte's finger being in the pie, Miss Lenoir acts as his agent and keeps a watchful eye on the royalties accruing from the performance of the tuneful opera. John McCaull completes the trio, and he has his own little pile to secure every night for rental of the theatre. The confusion that such a complicated state of affairs necessarily entails every night around the box-office and ticket-taker's box is by no manner of means the worst feature of this combination of three interests. Disputes are constantly said to arise concerning the amount and modes of advertising—posters, lithographs, newspapers, etc., a share in which each is expected to furnish. It is an unchallenged fact that no theatre has or can succeed in this city without the employment of liberal and judicious advertising. Manager Haverly recognized this at the start, and the result has been that his theatres—Niblo's, Fifth Avenue and Fourteenth Street—are running now to larger business than any other combined three houses in New York. Two of these, when they came under his control, were in bad odor with the public, and a score of people had undertaken their management as many times, only to meet with pecuniary loss and disaster. Some of the same attractions that played in these theatres to beggarly audiences have come back under Mr. Haverly's *regime* and fulfilled brilliant and prosperous engagements. Mary Anderson is the most noteworthy case that I recall in this reference. The season she is completing this week at the Fifth Avenue has been most profitable to the star and her manager, while a few years since nobody would have taken her receipts at this same place as a gift. People have regained their confidence in the Fifth Avenue, and to-day it enjoys as solid a patronage as it did in the brightest epoch of Augustin Daly's direction. The Fourteenth Street Theatre, before Haverly took hold of it, was looked upon justly as little short of a dramatic cemetery, but by plucky navigation and clever steering it has sailed by many of its competitors, and now has a position among the first. It is not only to the class of attractions Mr. Haverly has presented that this change is due, but to the uniformly generous and liberal policy he has pursued from the start. If the Bijou Theatre were conducted on the same principle—the only one that leads to successful results—we should not frequently be set agape by such fatal errors of management as those that spring from the illiberal, close and penny-wise methods distinguishing the present direction of the establishment. First-class combinations fight shy of stingy managers, and stingy managers as a rule can only present to the public equally stingy companies. There is no reason in the world that the Bijou should not be a paying house. It is cosy, handsome, accessible, and is, in truth, all that its name conveys. Its location is unsurpassed by any other theatre in the city; on the principal thoroughfare, situated in the spot toward which Managers Palmer and Wallack are gravitating, within one block of the most fashionable quarter of the city, it has natural advantages that are invaluable. But the place has not been looked upon as anything more than an experiment since it started. Instead of recognizing the need of the right sort of activity last Summer, when the previous season had been attended with loss and ill-fortune, the management set to work to find a capitalist to invest in the enterprise. A certain young man, well known in amateur theatrical circles, was found who was willing to sink $5,000 in the theatre. Unfortunately for Messrs. Ford and McCaull, however, the young man's cash was in the care of a guardian and executor, who flatly refused to permit an investment of his ward's funds to be made in a direction that he deemed risky. The mystery that surrounded Mr. Charles Ford's unannounced withdrawal early this season did not tend to instil confidence in the public breast. As a sample of the Bijou way of conducting business Frank Sanger, of Willie Edouin's Sparks company, told me the other day, over our coffee in the Union Square *cafe*, this little close-fisted incident: The Sparks company covered the dead walls of the city, just at the commencement of their recent engagement at the Bijou, with a large quantity of handsome and attractive paper. Their entertainment made a hit, and Mr. Sanger had good reason to believe that with proper advertising they could work up the business to a paying basis. He proposed to pay one-half the expense if the management would agree to make a creditable outlay in advertising. But the management demurred. A week passed by, and as is customary, the time expired when their posters would have to make way for other paper. Mr. Sanger again suggested that he would furnish half the wherewithal to pay the bill-poster to let their bills stand another week. The management again objected. The consequence was that the Sparks printing was all covered, and from that time to the close of their prolonged engagement there was no further outside display; receipts hardly reached expenses, and from sheer meanness one of the brightest little vaudeville parties visiting New York this season was allowed to go away unrewarded. The moral of this foolish piece of false economy is found in the fact that Edouin and Sanger will have nothing to do with the Bijou in future.

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The rumor that a compromise has been effected between Genevieve Ward and Theodore Moss is quite unfounded. Colonel Sinn, of the Brooklyn Park, is Miss Ward's agent in this country. He states that he has dates arranged covering the balance of the season for Forget-Me-Not, commencing January 7. Friday morning a motion will be made in the Superior Court for an injunction restraining Messrs. Wallack and Moss from playing the piece in future. Mr. Moss, on his side, says that the play has been in his possession five years, and that he or anybody else has a right to do it in this country. So the matter rests at present.

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Kate Claxton has had a sad bereavement in the death of her bright little baby boy. The child had been ill for some days, and the mother made a number of journeys late at night after performances to this city to see him. He rapidly grew worse, and was taken to Albany, where he died Monday. Miss Claxton is almost distracted with grief, and so is her husband, Charles Stevenson. They have temporarily left their company, which has gone on without them, other members filling their places.

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I wonder if the Black Venus will be postponed Monday night? The Kiralfy's usually leave everything until the last moment, and one audience is almost certain to be disappointed. Charley Haslam is keeping them up to the mark, and it is possible that they will get things ready for Monday.

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Legal proceedings have been instituted against the Society for the Prevention of Cruelty to Children to test the question of cruelty as far as appertains to the approaching spectacular performances in this city to be given by the Grand Infanta troupe of one hundred juveniles, under the management of Mr. Charles McGeachy. Some animated correspondence has been going on lately between Mr. McGeachy and Mr. Gerry, the President of the Society with the above result. Mr. McGeachy has retained a formidable array of eminent counsel to represent him, by which the profession may gather that the statute under which the Society acts will at last be thoroughly and finally defined. I have seen the correspondence, and the result so far is a knock-down for McGeachy. He has the support of everybody who wishes to see this meddling institution confined to its proper limits.

—New Year's night the public did not patronize the theatres liberally, and many empty seats were noticed. Manager Dan Frohman struck the key-note when he said to a MIRROR reporter that the masses had spent their money in holiday gifts, and had none left for amusements.

—George Hoey, of the Hardie and Hoey combination, has unfortunately suffered from a series of colds until they culminated in a fever, which prostrated him at Philadelphia on New Year's day.

RAVEL.—Francis, one of the original Ravels, recently died at Touloase, France. He last appeared in this country at Niblo's Garden in '59.

FIG AND REF.—Our bright English exchanges, the *Figaro* and *Referee*, come laden every week with the very freshest and newsiest gossip of the English stage.

"The play's the thing."—HAMLET.

The revival of Thomas Talfourd's old tragedy, Ion, at the Fifth Avenue Theatre Monday evening attracted a fine audience, but the five acts of the piece are so unterminably long and so unredeemably dull that their patience received a severe trial. Ion has not been played for some years here, partly because we have had no actress or actor who could satisfactorily render the part, and partly because it contains few points that commend it to the average theatre goer. There should be room on our stage now for only the very best of legitimate dramas—all others should be unceremoniously elbowed out of the back door. Ion belongs to the latter class.

Miss Anderson has a fair conception of the character of the hero. Her voice and figure are well fitted to fill the ear and eye of the spectator, in a male part. But she is too precise, too slow in her action and speech—faults that have probably come from too much study and elaboration. It is said that she was immeasurably better in the role when she first attempted it than now. There is no color thrown into her reading; it is all pitched in one key, and flows along as monotonously as a sluggish river is midsummer. Mr. Levick's Adrastus was decidedly the best piece of work he has done during this engagement. Atkins Lawrence's Phocion was a well-balanced performance. Robert Downing had better get a new voice at once, or rescue the one he possesses from the gutteral depths into which it has fallen. The rest of the company was quite as dreary as the play. Saturday night Miss Anderson, by special request (of her manager) will appear as Meg Merriles. The other nights are devoted to a review of her repertoire. Next Monday Frederick Paulding commences a week's engagement, opening with Hamlet. Miss Anderson's season has been profitable as to receipts, but disastrous as to artistic benefit. She has not strenghthened herself in the hearts of our public. We trust that before she returns again she will have adopted some of the good suggestions that have been given her, applied the friendly criticisms to the best advantage, and come back to us an an artiste.

The Troubadours returned to Haverly's Monday night, making their first New York appearance since their English tour. The personnel of the company has been improved, but their piece, The Brook, has deteriorated. As now presented, it comprises two acts, the first being simply adapted adopted from an old farce, which they played last season, and the second being the old entertainment intact. The first act is trivial and silly, and offers no opportunity to display advantageously the individual abilities of the organization. In the second act some fresh musical suggestions are introduced from Olivette and other sources. Mr. Salsbury gives his capital recitation, "The Tramp," and some clever dialect imitations. Mr. Salsbury does everything well, and his bright, particular talents pervade the whole piece. John Webster's abilities are of a limited nature, and they burn dimly beside the brighter Troubadours. C. A. Stedman replaces John Gourlay more than satisfactorily. He has a pleasant, flexible voice, a good presence, and is a comedian of merit. Nellie McHenry has become very obtrusive. Her efforts to monopolize the stage, to the detriment of everybody else, should be suppressed. Ray Samuels is a valuable acquisition to the company; she is refined, sings sweetly and acts with spirit. The scenery was very good. The "shower of real water" must have been frozen up in the flies, for it did not descend as advertised at the close of the performance. The Troubadours remain next week, and are then followed by Bartley Campbell's Galley Slave company. Business has been good.

J. B. Studley and a good cast presented The Bells at the Windsor on Monday night. A fairly filled house heartily welcomed the star. Mr. Studley is one of our best melodramatic actors. The Bells is a somewhat slow piece for a Bowery audience. While its *motif* is a capital crime, the interest centres on its pyschological effects upon the murderer rather than upon th leed itself. Nevertheless Mr. Studley, as Hans Matthias, secured the wrapt attention of his audience throughout his psychological vagaries, and in the dream scene the silence of the house was intense. Here the actor was at his best. In repeating—after being put into the mesmeric sleep—the details of the murder in the snow, and the burning of the body in the limekiln, Mr. Studley gave a really fine performance, and the audience was moved to enthusiasm. Altogether the performance of The Bells was most satisfactory. Since his appearance, some years since, at the Fifth Avenue, in the same part, Mr. Studley has greatly improved the detail and finish of the role.

The Bells is the drama made famous in London by Mr. Irving, and familiar to New Yorkers by Mr. J. W. Wallack's appearance in it. Mr. Barton has also appeared in it, and, in the part of Matthias, made a hit in Philadelphia some years since. The play is full of interest, and affords abundant opportunity for a display of power on the part of the actor sustaining the leading role. That the murder of the Polish Jew should be committed by an obscure inn keeper, all trace of it be hidden for fifteen years, during which time the murderer became the burgomaster of the village, and then the deed brought to light by the disturbed condition of the murderer, psychologically acted upon by a guilty conscience, set in motion by the accidental circumstance of a second Polish Jew accosting the murderer of the first, and asking for shelter, is a strong story for the stage. Miss Alice Chandos made her debut as Annette. The scenery was good, and the "vision" was a scenic picture of interest. The Bells will run during the week.

The Clara Morris matinee at the Square Tuesday afternoon was a grand success. The Creole is underlined for January 17.—My Geraldine is running to good houses at the Standard.—Needles and Pins at Daly's will make way January 18, for the English version of Nisida, rechristened Zanina, or the Rover of Cambaye, introducing the much-talked-about Nautch Girls.—Tony Pastor's bill is brim full of good things this week, a capital olio being presented with Pastor's Evening Party.—The San Francisco's have several novelties in hand which they are giving every night to crowded houses.—Hazel Kirke will shortly celebrate the completion of its first year. A great demonstration is being arranged for the occasion.—A poor Uncle Tom show is drawing equally poor houses at Booth's.—The Park is still occupied with Yorick's Love, and no announcement of a change.—Geistinger, the great German opera-bouffist, tragedienne and comedienne, makes her American bow to-night at the Thalia in La Grand Duchesse.

New Year's With the Managers.

Managers of the various city theatres all speak in glowing terms of the theatrical outlook for the new year. Thus far this season they say things have been highly successful. Long runs have, in many cases, gladdened managerical hearts and filled their pockets, and, encouraged by the past, they seem to have no doubt as to the future. Managers are, therefore, in the best of humor. Many of them have novelties in hand, but prefer not to disclose their plans too far ahead.

J. H. HAVERLY.

The mastodonic manager was busily engaged, in the businesss office of the Fifth Avenue, manipulating his Enterprises, when the reporter called, and Dan Frohman was making good time with his gold nib, and covering sheets of foolscap.

"Anything new, Mr. Haverly, for 1881?"

"Nothing. Everything's old, but going on swimmingly. My theatres are all making money, and I find the public always ready to patronize good attractions."

At this point a Mastodon dispatch from England arrived, and Mr. Haverly laid down a map of the great Northwest silver territory he was exploring, while the reporter turned to Mr. Frohman, who, with a sigh of regret at having to stay for a moment the rapid transit of his pen, managed to find time to say that his chief had correctly stated the condition of things.

"What is the order of attractions at the Fifth Avenue, Mr. Frohman?"

"Mary Anderson, as you know, closes next week; then Mr. Frederick Paulding puts in a week, followed by the Emma Abbott Troupe, and later by the Strakosch-Hess Opera Company, with Marie Roze. The Strakosch Company will play such operas as Aida and Mefistofele. Oh, yes, we are looking ahead and keeping our eyes open for fresh attractions; but that's enough for the present. Success to THE MIRROR," and then Mr. Frohman resumed his pen as if the perpetuity of the universe depended on his covering a ream of foolscap in five minutes.

STEELE MACKAYE.

The author of Hazel Kirke was ill at home when the reporter visited the Madison Square, and he was therefore unable to learn anything of Mr. Mackaye's movements. Approaching the hole in the ticket-office, the reporter tremblingly asked:

"Is there to be any change after the holidays?"

"No!" (emphatically).

"What is to be the attraction for the new year?"

"Hazel Kirke."

"All the year?"

"Why, of course!"

"When do you withdraw Hazel Kirke?"

"Don't know."

"Ever?"

"Never!!!"

THEODORE MOSS,

the manager of the Wallack establishment, was found in the lobby of the house, contented and gleeful, listening to congratulations on the success of The Guv'nor, and that latest Wallack sensation, Forget-Me-Not. A crowd was pouring in at the time, and ranging itself in single file before the ticket-office, eager to drop their dollars. Mr. Moss' face was radiant with satisfaction at the good taste of the public, and he thinks that, with the Cockney absurdity running at matinees, and the romantic Forget-Me-Not every evening, a big season is secured to Wallack's.

"Why did you withdraw The Guv'nor just at the holiday season, Mr. Moss, and put on a new piece?"

"We were under contract to produce Forget-Me-Not, and could not get out of it."

"Have you anything fresh in view, Mr. Moss?"

"Yes, we have secured the recent London sensation, by Albery, Where's the Cat. This piece has made a tremendous hit at the Criterion, and it will strike the New York public. It is a light, frothy piece, full of fun and humor, and provocative of laughter—and it's champagne froth, too, bright, sparkling and exhilarating."

"Will you produce Where's the Cat? at this theatre, Mr. Moss?"

"Oh, yes; some time during the season, but Forget-Me-Not must have its run out first."

"I suppose it's quite settled that you go up town?"

"Yes, the papers are all drawn up and signed. This is our last season here. We shall make one more move, and then I suppose we'll have to find a site somewhere about Harlem."

The scribe smiled, but Mr. Moss was evidently serious.

"Why," he said, "we came here only twenty years ago, and people laughed at the idea of a theatre away out of town. But Wallack's soon became a city landmark, and we've made some money here. It will seem like going away from home."

"Are you going to play the same style of pieces at the new theatre?"

"Oh! there's likely to be no change. The theatre will be new, but the management will be the same. We shall, of course cater to the public taste——"

"You mean the taste of the Wallack public, Mr. Moss——"

"Just so. The patrons of the old Wallack's will be the patrons of the new house, and the style of attractions will be the same—standard comedies and society dramas. Of course the new theatre will have all the modern improvements, and special attention will be paid to the setting of the pieces produced."

Mr. Moss could not say what piece would be given at the opening of the new establishment.

A. M. PALMER.

A. M. Palmer, of the Union Square, reports that he has his new piece, The Creole, in active rehearsal for production Jan. 17. This is Mr. Palmer's *piece de resistance* for the new year, and he is thinking of nothing else ahead at present. This play and Clara Morris' Miss Multon matinees will carry the Union Square through the greater part of the season.

TONY PASTOR'S.

Tony Pastor, overwhelmed with business, referred the reporter to Harry Sanderson, the energetic manager of the cosy Broadway house.

"What have you in view for 1881, Mr. Sanderson?"

"Well, we are going to produce a number of burlesque operas, with which we intend to startle our patrons. Our first production will be the Pie-Rats of Penn-Yan. We shall put these burlesques on the stage, with fine scenery and appointments, and have them full of sparkling melodies and catchy music. Pastor's Evening Party will run till we get the first burlesque ready, perhaps about the 10th of January."

HARRY MANN.

Harry Mann, of Haverly's Fourteenth Street Theatre, says that Salsbury's Troubadours will make a good run into the new year, after which Bartley Campbell's Galley Slave will have another chance for a big boom.

CHARLES HASLAM.

The business manager of Haverly's Niblos Garden was found in one of the remote flies of the stage, where the Kiralfy Brothers were superintending the preparations for the production of the Black Venus on Monday night.

"What are your new year's arrangements, Mr. Haslam?"

"There they are," said the busy manager, "in as concise a form as I can give them to you."

"Will you close the theatre at all for this production?"

"No; we shall go on playing the Panto mime right through the week, and when the curtain rings down on Saturday make swift tracks for putting on the new piece. Have you seen the back of the stage, with its mass of carpentry work?"

Following his guide through the intricacies of that immensity known as "behind the scenes," hustled on all sides by fairies, clowns, supes, gas-man, scene-shifters and others, the reporter descended first to the stage cellar, then further down to the sub-cellar, where, in the utmost confusion, was piled the woodwork necessary for the accommodation of the procession.

"There are about 700 feet of these runs, and upon these the great caravan of live animals will move, forming on the stage a splendid pageant. This grand drama will be the sensation of the day. We expect it to run on through the season, and as we have several attractions booked for this house they will be transferred to one of Mr. Haverly's other theatres. The Black Venus, you may say in THE MIRROR, is our New Year's gift to the patrons of Niblo's."

EDWARD HARRIGAN.

Edward Harrigan, of the now famous Comique, was amused at the very idea of supposing that anything else than the Mulligan Nominee would be required for the coming year.

"How long will you run the Nominee?"

"As long as it pays."

The lease of the Comique expires in May, but Harrigan and Hart do not propose to move from the old quarters until obliged to do so. In reply to the question as to whether they were coming up-town to Wallack's, Mr. Harrigan said that they had not yet even considered the matter. They had more than enough on their hands at present.

Some Saxon Theatres.

[SPECIAL CORRESPONDENCE.]

DRESDEN, Dec. 12, 1880.

Dresden, the capital of the Kingdom of Saxony, is delightfully situated on both banks of the River Elbe, and has 180,000 inhabitants. The principal hotels are Hotel de Bellevue, Hotel de Sax and Victoria Hotel. This city has the advantage of possessing an "American Club," where the latest American papers are kept on file, and a list of all Americans visiting this city. The club was organized in 1868. George Griswold, Esq., is President. The position of this capital dates back to the Tenth century, 400 feet above sea level in the midst of the Saxon wine district, occupying the most beautiful and richly cultivated portion of the valley of the Elbe. There are few capitals in Europe that can vie with Dresden in works of art and none in the value of its immense collection of precious stones, curiosities and objects of virtu. The old and the new city are connected by a stone bridge across the Elbe 1,400 feet long and thirty-six feet wide. It was originally built with the proceeds of the sale of dispensations from the Pope for eating eggs and butter during Lent. It is the largest and finest stone bridge in Germany, and cost over a million dollars, built in 1727.

Dresden has three theatres: the Royal Court Theatre and Residenz Theatre on the left bank of River (or old part of city), and Albert Theatre, in new part (or Neustadt.) The Court Theatre was completed and opened to the public on the second of February, 1878. Seven years was the time taken to build it and bring it to the state in which it now presents itself with all its architectural beauty and magnificence. It was built from the design of Gottfried Semper, the renowned architect who built the old Court Theatre, burned down in 1869, on the same spot. Phœnix-like, it rose from the ashes of the former at a cost of three millions of marks, or seven hundred and fifty thousand dollars. The object of the house is indicated by the statues placed on the principal front. The sides of the entrance are ornamented with the statues of Schiller and Goethe, Moliere and Shakespeare, Sophocles and Euripides. Above them are the muses, Thalia, Melpomene, Polyhymnia and Terpsichore. On the balustrades rise: Zeus, Prometheus; Antigone, Creon; Jason, Medea; Satyr, Bacchante; Macbeth, Witch; Faust, Mephisto; Don Juan, Marble-Gurst; and Oberon, Titania. The top is surmounted by a splendid panther (quadriga), with Dionysus and Ariadne—a happy as well as artistic idea, the finishing stroke to the beauty of the whole. The interior of the theatre is adorned with exquisite taste and magnificence; the vestibules especially show a profusion of embellishments. Beautiful in point of architecture, they are besides decorated with splendid paintings. The seventeen lunettes contain representations from the drama, comedy and tragedy, chosen from different centuries; the ceilings are decked with large pictures, illustrative of poetry in general, or referring to some special dramatic compositions. The ceiling of the foyer shows in some oval pictures the gods of the Olympus. The frieze in the proscenium represents in an allegorical manner the passing of judgment upon poetical productions. In the centre is Comus, the god of festive mirth and joy, and Fury, one of the avenging deities, to whom the most prominent characters of the drama and the opera, in a long procession, are conducting on the right hand headed by Melpomene, and on the left by Euterpe. The ceiling contains in four large oval fields on gold ground allegorical representations of the Muses of France, Germany, England and Greece; and at the side of them four double portraits, Schiller, Goethe, Moliere, Goldoni, Shakespeare, Calderon, Sophocles, Euripides, and four oblong paintings; groups of children personifying dance, music, painting and drama. The inner arrangements of the building for the convenience as well as safety of the public are most excellent and appropriate.

The Albert Theatre, named after the King of Saxony, is situated across the river, in "Neustadt," and was opened in 1873. It is an elegant building, in the Renaissance style. The frieze is embellished with sphinxes, arabasques and groups of dancing children. In niches there are two colossal figures representing "Music" and "Dance." The six relief figures in the spandrels represent the passions—the gentle as well as the wild—Cupid and Psyche (love), Dionysius and Ariadne (sensuality), Pandora (with the box of ills, the ruin of man), and Alecto (one of the furies). The twelve pictures on the sides represent Apollo, Muses, Graces, Bacchus, Pan, Satyrs, Fauns, Centaurs, Themis, Pallas and Eumenides. The three fresco figures in the eastern triangular arch personify Poetry, Music and Mimicry. The interior of the theatre makes, also, a good impression. The theatre is lighted by 1,800 gas lights, and seats 1,600 people. The price of admission is somewhat lower than the Court Theatre.

The Residenz Theatre is situated on Circus street, near the American headquarters, and is intended for the representation of popular plays, comedies, farcical pieces and operettes; is a nice cheerful theatre, well lighted, well ventilated and well managed, and much frequented by the American and English residents. The admission to the theatre is very cheap, music excellent, and actors and actresses of the best talent in the country.

The Orchestra, or "Royal Musical Chapel," of the Court Theatre, consists of one hundred musicians, and may be called excellent. Their office is to perform every Sunday at High Mass in the Catholic Church, at operas and court concerts, as well as playing nightly at the Theatre Royal. The performances at theatres begin at 6½ to 7 o'clock, and close at 9½ to 10 o'clock; matinees Wednesdays and Sundays, 4 o'clock p. m., and close at 6 o'clock. They have three prices here, according to the plays—full price, middle price and low price—which is always printed on the programmes. The galleries are all partitioned off into boxes and called "Loge," and rank from one to three—Prosceniums and Twemdon loge, $1.25 to $1.50; a seat or chair, parquet loge, $1.12 to $1.37½; parquet, 75 cents to $1; side seats, third gallery, 25 to 50 cents: to stand up, 12½ to 20 cents. The price of seats at Patti's concert here last month was $2.50 to $5. There are coat-rooms attached to each floor, attended by ladies, where you can get your hat and coat checked for 20 pfennings, or 5 cents. So no ladies or gentlemen wear their wraps into the theatres. All heads are uncovered. No bonnets are allowed to be worn in the auditoriums, which makes it more pleasant for the short men who get a seat behind some tall lady, and are not obliged to look over a high cocked hat and turkey feather style worn by the American belles. The "cassa" or box offices are opened through the day from 11 to 2 and a half hour before the commencement of the play. Tickets for admission to a play or opera are never sold only on the day of the play, although you can leave your name and half of the admission fee sometimes two days before, and if you don't choose to go or can't secure a suitable seat the money is refunded to you.

The Royal Court Theatre is not a paying institution, because it is owned and run by the city government, and the King paying half the losses from his own private purse is the only way that they keep it constantly running. The Albert Theatre is also owned by the government.

November 22d and 24th Frau Patti and Signor Nicolini appeared as guests of the Royal Court Theatre in this city to crowded houses, in the operas of Traviata and the Barber of Seville. In the character of Violette Mme. Patti has an opportunity of showing her excellent qualities as a thorough artist. The extremes of her frivolous joy and her deep sorrow, and the most painful bodily sufferings, were very strikingly real. Her work in the smallest detail shows study and culture. The beautiful music of Verdi—the parting scene in the second act—can never be more beautifully portrayed than by Patti. Patti and Nicolini sang their parts in Italian and the balance of the company in German. The applause was immense, and the floral offerings very fine. The King and Queen of Saxony and all the Royal family were present both evenings and took an active part in the applause. While here in Dresden some one asked Patti which or where was her native country, or where was she born. She remarked: "I am happy to say I am an American bred and born, and feel proud of my native country, the United States of America." Tickets for the Patti concert sold for $2.50 to $5.00.

After the Passion Play at Ober-Ammergau closed, the last performance before the curtain went down on the last scene, a Boston lady stepped upon the stage and cut off the long hair of Meyer, the Christus, and gave him 500 marks ($125) for the golden locks. He remarked at the time that he should never take the part of Christ again, as he was getting too old, and the scene on the cross or the crucifixion was too much for him; several times he had fainted while suspended in the air and had to be quickly taken down.

W. D. B.

LETTERS TO THE EDITOR.

Will you hear this letter with attention?
As we would hear an oracle.
—LOVE'S LABOR'S LOST.

THE MOST WELCOME VISITOR.

DETROIT, Dec. 27, 1880.

EDITOR NEW YORK MIRROR:

MY DEAR SIR:—I suppose the editorial waste basket overflows with complimentary letters. Nevertheless I must add one to the number. We regard THE MIRROR as the most welcome visitor of the week here. The Christmas number was delightful, and has whetted the mental appetite for the good things promised for New Year. I am glad to see that (amid the rush of new plays and new faces, the Usher does not forget those for whom the curtain will rise no more. His tribute to the closing year and the dear ones who have made their exit with it was a sad, sweet little prose poem, and, I doubt not is already laid away in more than one portfolio of mementos.

WYN RIEL.

A FEW LINES FROM MRS. SCANLAN ABOUT BILLEE TAYLOR.

TREMONT HOUSE,
663 and 665 BROADWAY, NEW YORK,
January 3d, 1881.

EDITOR NEW YORK MIRROR:

Having been informed that a report has been circulated in reference to negotiation, being under advertisement between Mr. Rice and Mr. D'Oyly Carte for the production of the great London success, Billee Taylor, I hasten to correct the report by respectfully soliciting a space in your invaluable columns. My husband, Mr. James C Scanlan, has the sole and exclusive American right to produce the same and negotiate with Mr. Rice for its production here, and I hold the contract between Mr. Rice and my husband for the payment of royalties on its production. Mr. D'Oyly Carte has no earthly right to the premises. My husband's present absence in Europe with Mr. Samuel Colville prevents his answering the same. By kindly inserting the above you will confer a favor on

Yours, respectfully,
RACHEL SCANLAN.

An Exciting Scene at Savage Island, in the South Pacific Ocean.

BY STEPHEN MASSETT.

(Jeems Pipes, of Pipesville.)

We had been at sea about four weeks, enjoying the most delicious tropical weather, such sunsets and charming moonlight nights, with steady, invigorating breezes, when all of a sudden we were becalmed, and within hailing distance of an island, known on the French chart as "Danger," and on the English as "Savage." In the chart of the French skipper he was warned not to approach too near, as the natives were not only treacherous, but thought to be the most savage of all the group of islands that dot the South Pacific.

At early dawn I noticed our Captain, apparently in a very nervous state, walking the upper deck, looking every now and then uneasily through his glass and talking earnestly with the mate. In the distance land was plainly to be seen, and numbers of black objects moving upon the water. In due time it was discovered that they were canoes filled with natives. Nearer and nearer they approached, when in due time a perfect swarm surrounded our vessel. When I came on deck I counted one hundred of them. Such a sight I never before witnessed. In the first place the natives were the handsomest specimens of darkies I had ever seen. Superb figures, handsome faces, with glossy black hair, entirely naked, save a small apron of seaweed and long grass extending from the waist to the knee. The first boat-load had managed to scramble on deck, gaining which, the foremost seemed instinctively to find out the Captain, and instantly prostrating himself upon the deck, kissed both his feet. The rest, some twenty or more, were jabbering with the passengers, laying hold of their garments, and seemingly particularly struck with the bright red of the flannel shirts and the figured cotton dresses of some of the women. All this time the boats, or canoes, were increasing in fearful numbers, surrounding the ship, and the noise and hubbub of the savages, the cackling of geese, cocks and hens, and squealing of pigs added somewhat to the general excitement.

The Captain with sword in one hand, and pistol in another, the mate being similarly armed, by signs and gestures refused to allow any more to come on board, and endeavored, after a great deal of trading had taken place between the natives and the passengers, to clear the ship of them. This seemed to be an impossibility. Now it seems that among our crew there was a New Zealander, native of Auckland, who had been very busy with one of the cannibals, there being quite a similarity in their dialects, and we were enabled to obtain some information relative to the intentions of our formidable vistors—now every moment increasing by the hundreds, nay thousands!

Apart from the evident and increasing anxiety of the Captain, some most laughable and amusing scenes were occurring. A native, with a squeaking young porker in one hand, and a string of cackling geese in the other, would lay hold of, and even pull up the the dress of one of the affrighted steerage passengers, and shaking the young swine in her face, intimate by his gestures that an exchange would be acceptable. Remnants of carpeting, old flannels and petticoats were eagerly bartered away for all descriptions of live stock and "yams," and everything so far had gone on peaceably enough, but a storm was brewing. I had managed to make out that but one vessel had even before been so near this island, that but one white person resided there, and that he was a Catholic priest, that the natives were extremely averse to the whites, and were excessively treacherous.

We had been at sea forty days. The tediousness of the voyage was great, and consequently the chance of a run on shore and a sniff of the land, was, to me, most enticing. The lonely island, with its countless cocoanut and banyan trees, looked most inviting, and the aroma, from the spicy groves and wild foliage of the trees, was quite too much for my olfactories, and wooed me by its grateful incense to pay a visit to the solitary and priestly occupant, and my respects to the inhabitants generally. Obtaining the Captain's consent, he first charging me to return as speedily as possible, I left the vessel with the second mate, three of the crew, and the New Zealander.

I had provided myself with a very rusty, formidable-looking (unloaded) French horse-pistol, that wouldn't "go off" on any account, and files of the New York *Herald* and *Spirit of the Times*. Half an hour's pulling brought us to the beach, and the sight upon landing I shall never forget.

The shore for miles seemed covered with human beings, huts in countless numbers poured forth their teeming inmates, and in the midst of this dense and sable throng stood forth the commanding figure and pleasant face of of "Father Glencairn"—for that was the missionary's name—to whom I owed my life, as you shall presently hear.

For over seventeen years he had been a resident of this island, and from the time of his arrival to the day of the landing of our boat's crew he had not set his eye upon a white man. The reader then can imagine the interesting nature of our interview.

All this time the natives appeared perfectly quiet and docile, and I was not only struck with the handsome appearance and superb figures of the men, but perfectly captivated with the really ravishing beauty of the women. Of a dark brown complexion, with long waving black hair falling to the waist in profusion, over superbly rounded and voluptuously shaped shoulders, the waist girdled tastefully with a trellis work of green leaves, interwoven with aromatic herbs sending forth delicate and grateful odors, while the perfect symmetry of the limbs, the smallness of the feet, completed not only a model of a figure, but such a one as I had never before, in all my wanderings, gazed upon. The island was romantically situated, seemingly covered with cocoanut, orange and lemon trees and curiously built huts embowered with grapevines and loaded with bunches of this luscious frnit.

A nod from Father Glencairn and I proceeded with one of the "chiefs" to his abode and "chapel." It was a building, if it can be dignified by that name, of "adobe," or sort of baked mud, and the largest on the island. Inside was an altarpiece very neatly arranged, resting upon which was a large wooden crucifix. Some wild flowers and a few ornaments completed the furniture of this primitive apartment.

I was chatting with the priest very pleasantly, he having interested me greatly by the recital of many startling and curious facts connected with his seventeen years exile, when he remarked to me that the handsome "chief" had suddenly disappeared, adding that he didn't "like the look of it;" that though he apparently seemed safe enough, and well liked by them, they were treacherous, hating the whites, and "as savage as demons." I felt I was a "gone coon," sure; and particularly upon hearing the hooting, shouting and hallooing of the natives outside, and noticing the agitated countenance of Father Glracairn, regretted ever leaving our ship. I had exceeded, by several hours, the time the Captain had told me to be absent; I was some miles from the shore, and I felt if a breeze sprang up—such was his fright of being seized by the savages—he was sure to put off for sea. I watched with painful anxiety the face of the priest.

We were not long in doubt as to their intentions. Begging me to remain perfectly quiet, and not to exhibit the slightest trepidation, he told me to hold my (unloaded) horse-pistol in my hand and to stand by the altar, while he would "face the music."

With a yell, that seems to be still ringing in my ears, they rushed in, but at the lifted hand and calm and dignified demeanor of the priest, they stood, seemingly abashed; in that terrible interval I passed a lifetime. Escape was impossible, resistance useless, and I felt sure the ship had gone.

The sight of those magnificent looking savages, bursting with frenzied excitement, carrying their curiously carved implements of warfare, was not to be forgotten very soon. There they stood, the priest translating to me their intentions. They had told him the ship had been taken by them, and they said it was useless for me to think of leaving.

Six of the chiefs approached nearer to me having in their hands a steel lance, when suddenly the priest rushed in front of them to the altar, and seizing the crucifix, reverently lifted it on high, and falling on his knees, directed me to follow his example.

At this exciting moment—so seemingly were they under subjection—their faces not only assumed their natural expression, but with bowed heads they slowly, one by one, left the apartment, and of the hundreds of uproarious voices that, a few moments before, were shouting for the sacrifice, none were raised above a whisper.

I certainly breathed freer, but the danger, my kind friend said, was not yet over.

We must hasten to the beach, for it was near sunset. We had a long distance to go. I had not seen or heard of our boat's crew for hours, and though for the moment the natives seemed pacified, they were not to be trusted, and this was no time for trifling. Upon coming in sight of the ocean and seeing the dear old ship, resting quietly where in the morning I had left her, how great were my sensations of joy! Our boat and crew were all safe at the landing; a light breeze had sprung up, and the "yo-homg" of the seamen, so grateful to the ear, warned me to be on board quickly. I really hesitated when the moment came to bid adieu to my kind friend and preserver, and as he pressed his hand in mine, and gave me the parting benediction of his Church and I felt that we should never meet again, I found it difficult to repress my emotion. On parting I repeated to him a verse from Robert Burns that struck me as strangely appropriate, and though the poet inscribed his verses to one whose head was circled in the jewelled coronet of an Earldom, it seemed to me that a halo of a richer and more heavenly lustre rested on the head of the Reverend Father I was now leaving forever:—

The bridegroom may forget the bride
Was made his wedded wife yestreen,
The monarch may forget the crown
That on his head an hour has been;
The mother may forget the child
That smiles so sweetly on her knee,
But I'll remember thee, "Glencairn,"
And all that thou hast done for me!

—. r. Maynard gave another one of his delightful lectures upon the Cathedrals of Europe, at Chickering Hall, Monday afternoon, before a crowded audience. These talks are most interesting—the lecturer's graphic style, descriptive powers, and fund of anecdote, holding the large audience's close attention for two hours. We seldom go out of our beaten track to mention any entertainments other than dramatic or musical in the columns of THE MIRROR, but Dr. Maynard's course of lectures cannot be too highly commended to those of our city readers who can spare an hour, now and then, for pleasant improvement. They are well illustrated by means of stereoptican views.

Pleasant Words for "The Mirror."

[Rochester Daily Herald.]

The best dramatic paper published in the United States is the NEW YORK MIRROR. It contains all the essential features of a thorough and well managed journal, and all the matter published in its colums, either criticisms, comments or editorially, are just, fair and courteous, and contain no prejudices or paid puffs of any company, piece or actor. We always welcome THE MIRROR as a true and trusted friend, whose information in regard to theatrical and operatic matters we can rely upon as being "the whole truth and nothing but the truth." The Christmas number has a fine full page cartoon—"The Mirror of the Season." It is a capital reflection of the successful dramatic people and pieces of 1880.

[Springfield Republican.]

The NEW YORK MIRROR has eclipsed its friends and rivals alike by publishing an interesting Christmas number, full of articles by well-known players, and following it up with a number of other like stories for New Year's. THE MIRROR hardly needs a special advertisement of this sort. It has come to recognized as the organ of the dramatic profession, and has won its place by faithful rather than sensational work, by lending dignity to dramatic journalism, and by covering its news field thoroughly and well.

[Spirit of the Times.]

THE MIRROR has issued a capital Christmas number, illustrated by Harry Ogden, and containing, besides its usual excellent departments, special stories by Sydney Cowell, Roberta Norwood, Mary H. Fiske, Etta Henderson, Marion Booth, Townsend Percy, Sydney Rosenfeld, and a host of other actors, actresses and playwrights. The Christmas MIRROR should be an annual institution.

[Bradford Morning Star.]

The Christmas number of The NEW YORK MIRROR was a splendid exhibition of journalistic enterprise. It was a grand double number, and contained stories written by prominent actors and journalists. The price of the MIRROR will hereafter be ten cents. It is worth double that price.

[Portsmouth (Ohio) Times.]

The NEW YORK MIRROR issued a handsome Christmas number, and their New Year's issue, out to-day, is fully as handsome. The popular dramatic weekly has been enlarged, and the price hereafter will be four dollars per year or ten cents per copy.

[Chicago News-Letter.]

The Christmas number of the NEW YORK MIRROR was excellent evidence of the financial prosperity of that paper.

[Alexandria (Va.) Gazette.]

We received to-day the Christmas number of the NEW YORK MIRROR. It is handsomely illustrated.

Winter.

BY W. ELLIOTT BARNES.

Inclement season of the year,
When on each wither'd branch and leafless tree,
The feather'd snow and hoar-frost crisp appear,
And nature wears the same dull livery:
When bound in ice-transparent chains,
The limpid waters cease to flow,
And Mother Earth awhile from labour's pains,
Enjoys a pause beneath a sheet of snow.

Hail, Winter! still to me most dear,
Tho' cold thy reign, tho' dreary be thy form,
Tho' oft the howlings of the Northern storm
Bespeak thy stern inclement season near.

Still winter do I love thee best,
E'en more than Spring's mild temper'd ray,
Which like a lovely babe just wak'd from rest
With smiling eyes hails the reviving day—
Than Summer more, though it abound
With fruits nectareous, and with flowers bright—
Than Autumn too, by yellow Ceres crowned,
Adorn'd with various tints, an object of delight.

Whence do thy pleasures, Bruma, flow?
Whence thy enjoyments gloomy season say?
Phœbus with thee scarce deigns his face to show;
Bleak is each lengthen'd night, and dark each shorten'd day.
Nature for man possesses then few charms,
Each flower is wither'd, and each fruit decay'd
Each leaf is fallen, dead each grassy blade,
The tuneful birds to sing, no passion warms.

Whence do thy pleasures, Bruma, rise?
Whence thy enjoyments gloomy season say?
Man seeks his fellow-man, the social ties
More strict are drawn, more wide is friendship's sway.

Now round the festive board each year,
At the old homestead, some haste to meet
Their friends and families, happy to greet
The Christmas festival with joyful cheer—
Whilst others to the town repair,
And join the festive throng;
Pageants and shows they meet with there,
The crowded lyric the lively song;
Th' harmonious concert and the mimic scene,
On which one while the laughing muse is seen,
Whilst at another time Melpomene
Extorts the pleasing tear of sympathy.

Such are thy pleasures Winter, such thy joys,
Whilst roars with threat'ning sound the Northern blast,
Whilst frost all nature binds, and snow falls fast,
Man seeks his fellow man, and social sports enjoys.

—Three letters have passed within a few days between Charles McGeachy, manager of the Grand Infanta Troupe, and Elbridge T. Gerry, President of the Society for the Prevention of Cruelty to Children. Mr. McGeachy writes that he "proposes to give, in the Academy of Music, at an early day, a spectacular show, in which a large number of children will participate," and wishes to know whether Mr. Gerry will interfere with it. Mr. Gerry replies to this that "the society cares nothing for the pecuniary interests of parents or others who desire to utilize children at the expense of health for their personal profit," but does not give any positive answer whether he will interfere with the show or not. Mr. McGeachy, in response, says that, having always been a law-abiding citizen, he "should very much regret if, in the prosecution of what he regards as a legitimate business, he should find it necessary to refuse obedience to any law of the State." To this letter Gerry has not yet responded.

DRAMA IN THE STATES.

CONTINUED FROM FIFTH PAGE.

B. Bishop and James E. Barrows as the Widow and Elder kept the house in a continual roar of laughter from beginning to end of the performance. New York Criterion co. in Freaks are handsomely billed for 6th.

Items: Owing to bad business the manager of Warner's Baby Opera co. disbanded the party here on the 28th, and after purchasing tickets all of them started for their home in Syracuse, N. Y. Their baggage and scenery remains here, however, it having been attached by a hotel proprietor for a $150 board bill.—Prof. Fred. B. Nichols, a well-known orchestra leader, is in town.—THE MIRROR has steadily increased in circulation until now it is the leading dramatic paper of the city.

READING.

Academy of Music (John D. Mishler, manager): T. W. Keene as Richard III. to a large audience, Dec. 28; his support was above the average. 30th, Knights in Otto, a delightful entertainment; 31st, Potter's Pleiades, to a good audience. Coming: Jan. 8, Gus Williams; 11th, Rose Eytinge; 17th, Harrisons in Photos; 19th, Frederick Paulding; 23d, Hill's All the Rage.

Grand Opera House (George M. Miller, manager): Salsbury Troubadours in The Brook, to a large and highly delighted audience, Dec. 27. Two Orphans to a large audience, Jan. 1. Booked: 8th, Remenyi in grand concert; 15th, Nick Robert's Pantomime.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Prof. Hartz, Magician, continues this week, closing Jan. 1. Hartz is assisted by Al. Dungan, ventriloquist; Frank Lawton, song-and-dance; Parker and his trained dogs, making a good co. Business fair. Booked: Gus Williams, 7th; Rose Eytinge and co., 10th; Remenyi assisted by Edmond de Celle, tenor, and Mlle. Remie Reignard, soprano, 11th; Barney Macauley, 15th; Mahn's Opera co. in Boccaccio, 15th; John T. Raymond, 18th.

NEW CASTLE.

Opera House (R. M. Allen, manager): The Youngstown Philharmonic Society in Chimes of Normandy, Dec. 29. Mediocre performance to fair house. A troupe calling itself the Colleen comb. played the Octoroon New Year's afternoon to a slim audience. Good house in the evening. A poor co. and show very bad. Hill's All the Rage comb. Jan. 10; Sanford's Humpty Dumpty, 11th.

Item: The Philharmonic Society give a public rehearsal at their rooms in McCready's block, Jan. 3.

DANVILLE.

Opera House (Frank C. Angle, manager): New York Humpty Dumpty troupe, Dec. 29. This co. is above the average: they gave a good show to medium business. Helen Potter's Pleiades, Jan. 1, to good house. This is one of the best cos. that have visited us this season. Coming: Rial's Two Orphans, 3d; Prof. Zera, Magic Hand, for one week, commencing 10th; Hill's All the Rage, under Manager Mishler, 18th; Barney Macauley, Messenger from Jarvis Section, 20th.

BRADFORD.

Wagner's Opera House (Wagner & Reis, proprietors): Haverly's Widow Bedott co. drew crowded house Dec. 28. Booked: Hill's All the Rage comb. Jan. 13 and 14.

Gem Theatre (W. J. Cain, proprietor; C. H. McDonald, business manager): New people 3d: The Four Eccentrics, John F. Stowe, Bessie Belle, John H. Carle, Kittie McDermott, Flora Moore. Retained: Eugene Natowitz.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Uncle Tom's Cabin; Mrs. G. C. Howard, as Topsy, Dec. 27; good business. Thomas W. Keene in Richard III., 31st,—standing room only. Salsbury's Troubadours, Jan. 1, good house, good show. Booked: Gus Williams in Our German Senator, 3d; Mahn's Opera co. in Boccacio, 11th; J. K. Emmet was billed for this city, 5th, but telegram "too sick to play," was received.

HARRISBURG.

Opera House (H. J. Steel, manager): John A. Stevens, Unknown, Dec. 25, to a very large audience. George S. Knight in Otto, a German, 29th, and Helen Potte'r Pleaides, 30th, to fair houses. Booked: Remenyi Concert co., 13th; New York Novelty co. in Humpty Dumpty, 1st; Hartz, Magician, 3d, one week; Barney Macauley, 10th; Aldrich and Parsloe, 14th; Frederick Paulding, 21st.

EASTON.

Able's Opera House (William M. Shultz, manager): Rial's Two Orphan comb., Dec. 27, played to a wretchedly poor house. The performance was poor. Our Gentlemen Friends, by George Holland and co., 29th. The house was as good as could be expected, with the thermometer five degrees below zero. The performance was one of the best of the season.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Salsbury's Troubadours, The Brook, Dec. 29, to a good-sized audience. It is a most amusing piece, and was highly appreciated. Baird's Minstrels, to a poor house, 30th, but those who attended enjoyed the performance immensely throughout. Mr. and Mrs. Geo. Knight in Otto, 31st, to a fair-sized audience.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Salsbury's Troubadours, to good house, Dec. 30th. T. W. Keene, as Richard III., to standing room only, Jan. 1. Booked: Gus Williams, 5th; Mahn's Comic Opera co., 12th; Rose Eytinge, 14th; Barney Macauley, 17th; Hill's All The Rage, 19th; Harrisons, 21st.

PITTSTON.

Music Hall (J. R. Ehret, manager): Thos. W. Keene, Dec. 27, in Richard Third, to good house; first-class. Salsbury's Troubadours to good house 31st; very good, favorites here. Gus Williams Jan. 4; Fifth Avenue Theatre co. in Two Orphans 7th; Iron Hand comb. 10th; Rose Eytinge, in Drink, 13th.

SHENANDOAH.

Academy of Music (P. J. Ferguson, manager): Miller's Uncle Tom co. gave a performance here Dec. 31 to fair house. Booked: Baird's New Orleans Minstrels, Jan. 4; Prof. Zera, Magician, 17th and week.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): Rial and Draper's Uncle Tom Cabin co. appear 5th. Booked: Rose Eytinge 20th; The Harrisons in Photos 26th.

TITUSVILLE.

Parshall Opera House (James Parshall, proprietor): Haverly's Widow Bedott co. Dec. 29, to fair house. Nothing booked for the week.

Rhode Island.

PROVIDENCE.

Opera House (George Hackett, manager): Voyages in Southern Seas, by Boston Theatre co., Dec. 27, to good business. Leavitt's Specialty co. 31st, to only fair business. Coming: Neil Burgess in Widow Bedott, with a good support, 3d; Maggie Mitchell in Fanchon, Pearl of Savoy, and Barefoot, 6th, 7th, 8th.

Low's Opera House (Wm. H. Low, Jr., manager): Reeves' Opera co., Dec. 29, in H. M. S. Pinafore, drew a large audience, and proved a financial success for the Providence Police Association, for whose benefit it was given. Jollities comb. in Electric Doll, 30th, was well patronized, and well deserved it. The singing by Mr. Bartlett (tenor) was excellent. The Toy Maker, by Stanley Felch, was as natural piece of acting as seen here for some time. The piece is sure to draw wherever it is performed. Closed during the coming week.

Theatre Comique (Hopkins & Morrow, managers): Fair business greeted the managers during the week. The Lynn Sisters seem to have captivated the patrons of this establishment, the applause during the week continuing unabated. New people Jan. 3: Pat Reilly, Chapell Sisters, Electric Three—Callan, Haley and Callan, Satsuma, the Japanese Ambassador. Dan Mason and the Lynn Sisters retained for another week.

WOONSOCKET.

Music Hall (C. H. Horton, manager): The Harrisons, in Photos, under the management of Martin W. Hanley, made their first appearance in this city Dec. 28, and scored a decided hit. No more enjoyable entertainment has been seen here this season. The song, "Genevieve," by Carrie Daniels, was finely rendered, and the Harrisons and R. E. Graham were immense. The Jollities come Jan. 4. John A. Stevens in his new Passion Play 27th. The Adah Richmond-Bloodgood comb., booked for 17th, have cancelled, owing to bad business. I am informed that the co. has disbanded.

NEWPORT.

Bull's Opera House (Henry Bull, manager): Jane Coombs in Romeo and Juliet Dec. 30, to a small audience. The entertainment was only fair.

South Carolina.

CHARLESTON.

Owens' Academy of Music (J. M. Barron, manager): No performance at this house until Dec. 30th, when B. Macauley played for three nights and matinee to good business. Pat Rooney, 3d and 4th; Pathfinders, 5th and 6th; Revelers, 7th and 8th.

SPARTANBURG.

Opera House (R. T. West, manager): Ada Gray, supported by Watkins' Fifth Avenue co., played East Lynne and Camille to large and appreciative houses, Dec. 27 and 28. John Thompson's comb., Jan. 7.

Tennessee.

MEMPHIS.

Leubrie's Theatre (Joseph Brooks, manager): Haverly's New Mastodon Minstrels, to enormous business, Dec. 27, 28, 29. Hernes Hearts of Oak, 31st, and Jan. 1, with a wealth of scenery, to good business. The baby is immense, as is also the co. Hearts of Oak were to open Thursday, but in consequence of baggage master at Jackson, Miss., refusing to transfer baggage, the theatre was closed that night. One Hundred Wives comb., 3d.

NASHVILLE.

Masonic Theatre (W. J. Johnson, manager): Tony Denier's Humpty Dumpty is billed to appear on 6th, 7th, and matinee.

Texas.

HOUSTON.

Opera House: Collier's Banker's Daughter co. opened Dec. 27, to the largest audience of the season, standing room being at a premium. $800 in the house. Heavy rain, and 30 degrees fall in the thermometer, knocked house of 28th to $350. The co. were received by the Bachelor's Club, 28th. No shows in the near future, and slim prospect for the season.

Virginia.

ALEXANDRIA.

Armory Hall (George S. Smith, manager): Frederick Paulding's comb. opened Dec. 27 and 28 in Hamlet and Merchant of Venice to large audiences. Mr. Paulding's Hamlet displays considerable energy, but the quiet intensity of his acting is the principal charm. Miss Herndon was excellent and the co. fair.

Items: H. C. Smart, the manager of Paulding's co., regards THE MIRROR as the only dramatic paper.—During the engagement of the Paulding co. in this city, George Morton, the leading man, mysteriously disappeared at Richmond. It seems that Mr. Morton is in love with a certain actress in New York, and as Fanny Davenport offered to engage both, he wanted to break the contract with Mr. Smart. He was promised his liberty after the New York engagement of Jan. 10 and seemed satisfied. He drew his salary Dec. 25 and has not been heard from since.

RICHMOND.

Richmond Theatre (W. T. Powell, manager): The Madison Square Theatre co. commenced an engagement of three nights and a matinee on Dec. 30, presenting Hazel Kirke to full houses. The co. is a strong one. The interpretation of the character of Dunstan Kirke by W. C. Couldock was an admirable piece of acting. Annie Pixley, in M'liss, 3d; Rice's Surprise Party, 4th and 5th.

Mozart Hall (C. L. Seigel; manager): Kate Thayer Concert co. and Curti's Spanish Students 3d and 4th.

LYNCHBURG.

Opera House (T. H. Simpson, manager): John Thompson to small audience Jan. 1. Coming: Barney Macauley, 6th; Miner-Rooney comb. 7th; Pathfinders, 18th and 19th. John T. Raymond, 20th, Fred. Paulding, 22d.

Wisconsin.

MILWAUKEE.

Grand Opera House (Jacob Nunnemacher, manager): Clinton Hall's Strategists closed last week with good results, Christmas being a good day. The Corinne Merriemakers in the opera burlesque of Cinderella next. With the thermometer at 19 below zero, it demands a very strong attraction to entice people out of doors; consequently the business has been light. The piece of itself is not very interesting, but it serves to distinguish little Corine. For a child of seven years, she has a wonderful memory, and acts and sings with remarkable grace. Several of the co. were suffering from bad colds, though they managed to be entertaining. Mr. Frank Hayden led several well rendered choruses, by the co., especially the Cooper's chorus, from Bocaccio; the Policeman's song, Pirates of Penzance, and two from the Chimes of Normandy. Rice's Evangeline co., Jan. 5, 6, 7, 8; Milton Nobles, 12th, 13th, 14th, 15th. Every attraction has been billed in a most thorough manner.

Academy of Music (Harry Deakin, manager): Prof. Dickson attracted a fair audience, Dec. 26, afternoon; Prof. Bick's illustrated lecture in the evening; Haworth's Jubilee Singers this week, to light business. These bands of dusky warblers are not as entrancing as of yore. Rial's Uncle Tom's Cabin closed Dec. 25, to good houses. Rive-King Concert co., 31st, and Jan. 2. Frank Mayo in Van, the Virginian, 5th, 6th, 7th, 8th.

Favorite Theatre (John Slensby, proprietor): Good business, large co., and entertaining programme.

Items: Manager Nunnemacher was agreeably surprised on Christmas day, by the presentation of an elegant upholstered easy chair. Mr. Nunnemacher thanked Jacob Litt, treasurer; W. J. Gunning and Otto Schmidt, machinists, for their splendid gift and kind regards.—'Tis whispered softly that the little rascal with that mythical bow and arrow is practising archery upon Jacob Litt, treasurer of the Grand.—Luke Nieman, long on the reportorial staff of the *Sentinel*, has been given the managing editorship, a position which he has well earned.—Manager Slensby is now negotiating for a more commodious place for the entertainment of his patrons. If he can secure such, he intends to make a first-class place of amusement after the manner of Chicago's Academy of Music. His friends hope he may be successful.

MADISON.

Opera House (George Burroughs, proprietor): January promises our amusement goers a plenteous feast. Frank Mayo on the 5th, in Van, the Virginian, followed on the 10th by Gulick & Blaisdell's Arabian Night, 18th, and 19th, comes the genial John Dillon, with his new Irish drama, Na Colleen. John is a favorite here, and will draw well. Corinne, with her thirty Merriemakers, comes 21st and 22d, in the fairy operetta of the Magic Slipper.

BELOIT.

Goodwin's Opera House (S. J. Goodwin & Son, proprietors): Frank Tannehill, as Davy Crockett, Dec. 25, to fair house. Baldwin's Brilliants under management of Andy McKay, formerly of Nip and Tuck comb., the 29th and 30th. Booked: Milton Nobles in Phœnix, 8th; An Arabian Night (Roland, Reed and Jennie Hastings) 15th; Clement Bros. Concert troupe, 10th; Howard's Uncle Tom, 4th; Remenyi Concert co., 7th. Big Four Minstrels written for dates.

JANESVILLE.

Myers' Opera House (C. E. Moseley, manager): Baldwin's Brilliants to good business Dec. 31, Jan. 1. Coming: Milton Nobles, 11th; Gulick-Blaisdell's Arabian Fights 12th; Corinne Merriemakers, 13th.

Janesville Theatre, Variety (Hart & Henderson, proprietors): Running regularly with Agnes Atherton, Julia Yale, Maggie Dale, Allie Sheppard, Nellie Spriggs, Harry Amann and Spike.

Canada.

TORONTO.

Grand Opera House (A. Pitou, manager): Gus Williams and co. in Our German Senator to very fair houses, Dec. 27 and 29. Balance of week, Mrs. Howard's Uncle Tom comb. to good business. Emma Abbott Opera co., 3d, 4th, 5th and matinee.

Royal Opera House (J. C. Conner, manager): Fun on the Rail comb. were billed for week of Dec. 27, but owing to the illness of Emma Vern at Buffalo they did not appear until New Year's day, when they drew large houses, both at matinee and evening performance. Weber's Nip and Tuck comb., 3d and week.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): Archibald Forbes lectured on the Inner Life of a War Correspondent to a full house, Dec. 29. Drew's Comic Opera co. performed Opera Mad to large houses, 31st and Jan. 1.

Academy of Music (Joseph Kneeshaw, manager): Harry Weber co. in Nip and Tuck to good business, 31st and Jan. 1. Mrs. G. C. Howard was billed to appear at this house Dec. 29, but was snow-bound at Buffalo. She comes Jan. 3.

MONTREAL.

Academy of Music (H. Thomas, manager): G. F. Rowe and co., Dec. 27, and week, to good business in The Guv'nor, Little Emily, etc. Mr. Rowe is a great favorite here, both socially and professionally, and is always sure of a welcome. Booked: Nothing, week of 3d.

Theatre Royal (J. B. Sparrow, manager): Closed. Nothing booked.

Item: Mr. Rowe, during his management here, was joined by a Miss Jordan of N. Y., who is to take the part of leading lady in his new piece of Beauty.

The Favorites.

For the general information of managers we publish the following notice, written by George Goodseed, the well-known critic of the Detroit *Free Press*. We can readily understand his illusion in the fact that little was expected because the star was gone, but in our notice of Long Branch in Williamsburg it will be remembered we noticed the fact that the play did not depend at all on the star. While it was a good part, she did not carry the weight of the piece. The business in Detroit was immense; the last day of the stay the receipts for two performances were stated in the daily papers to be over $1,200. Thus the *Free Press:*

Detroiters were given their first opportunity on Saturday to see Wm. Seymour's newest divertisement, entitled Long Branch, and they improved this opportunity by packing the theatre at both the afternoon and evening performances. There was a general impression—not well defined, but nevertheless appreciable—that the performance and the company might be justly and expressively, if not elegantly, characterized a "fly-by-night" concern. The result proved that the unpleasant impression was quite erroneous, and it is a fact that the entertainment was received with many and emphatic tokens of approbation. The piece is plotless, but as a merry conceit and a means of delightfully whiling away two hours and a half, Long Branch is entitled to all that is managerially claimed for it. It is replete with captivating music, and fun with the element of spontaneity in it, and its cleanness is indisputable. Miss Lillie West, who recently took up the principal part (Electra Bracegirdle) on the sudden secession of Alice Oates from the company, is in every way preferable to that eminent seceder, while Miss Belle McKenzie, the veteran Moses Fiske and others of the company are seen to uncommonly good advantage. Long Branch will be better liked the better the public become acquainted with it.

FASHION'S FANCIES.

Miss Kate Field will soon begin her tour through the provinces, ending with this city. Her wardrobe, prepared by Worth, is very gorgeous. A Henri IV. robe of black satin de Lyon has fan-like insertions of red satin each side of the train. There are two waists—a bodice waist of black, slashed with red satin, for full dress; a high necked waist, also slashed with red satin; large, handsome cut jet beads are placed around the slashes. Everything used in this costume is of American manufacture, Miss Field taking it over with her last Spring from this country. Another dress is of Japanese nickel-blue satin de Lyon, a Duchesse de Berry skirt, a postillion basque, the sleeves and basque filled in with Mechlin lace. Another very elegant costume was made in the style of the First Empire, of rich yellow new gold in contradistinction to old gold. Front of chestnut-brown velvet, adorned with wide fringe, a garland of tea-roses with foliage heading the fringe. A wide revers of blue satin was placed each side. The corsage is yellow satin, adorned with chestnut velvet and blue, made high, with a Sarah Bernhardt ruff. A Tam O'Shanter hat, encircled with a long curling plume, is made to go with this costume.

A recent interview with Miss Sara Jewett revealed that dainty little lady attired *en dishabelle* in a tea-gown of pale pink cachemire edged with a deep ruffle of delicate cluny lace; a jabot of the lace was placed from the throat to the feet. In it was looped narrow chintz ribbons. A set of pale-pink shell was worn with this charming costume.

New and handsome costumes are worn in the special matinees at the Union Square both by Clara Morris and Miss Jewett.

A Flirtation.

BY PEARL EYTINGE.

And so she is dead and buried, poor thing,
She made me jealous some years ago.
It seems even now I can hear her sing,
And watch her whispering soft and low—
To my blue-eyed lover. Truth she was fair.
With great brown eyes, and dark brown hair,
And a sunny smile, and a queenly head,
And mouth as red as the roses red.
I hated her then, for time had not proved,
That my darling found all of his world in me.
Had I known how dearly, how truly he loved,
I'd have laughed in my inmost heart to see—
How she flashed her eyes and trilled her song,
And singled him out from the list'ning throng
With a look that said, for I read it true,
"I am singing for you dear, only for you."
And so she is dead! The glorious eyes—
Will flash no more 'neath the beautiful brow.
And my hate is gone, and I find with surprise,
That I feel most tenderly towards her now.
Still there was no excuse for my conduct that night,
I was young, and knew not that the world deemed it right.
One's nature to hide and to smile when in pain
And rule the weak heart by the strength of the brain.
So his glance I met with defiant look,
And her smile I froze with an icy stare,
But for only a moment, and then she took
His arm for the polka, for what did she care?
While I from my corner did not stir,
And I hated the very sight of her.
Seven long years and he has been true,
So I'm sorry, poor thing, I was jealous of you.

Wallack's.

LESTER WALLACK...Proprietor and Manager
Every evening at 8 and Saturday matinee at 1:30. until further notice, the great sensation of the late London season,

FORGET-ME-NOT.
FORGET-ME-NOT.
FORGET-ME-NOT.

STANDING-ROOM ONLY.

Every evening and Saturday matinee.

FORGET-ME-NOT.
FORGET-ME-NOT.
FORGET-ME-NOT.

Novelty Theatre,
Fifth and South Fourth streets, Brooklyn, E. D.

MONDAY, JANUARY 3.
EVERY EVENING AT 8.
Wednesday and Saturday matinees at 2.

For one week, commencing January 3, SAMUEL W. PIERCY, supported by a strong and powerful company in the latest New York success,
THE LEGION OF HONOR,
as played at the Park Theatre, New York, for 100 consecutive nights.
To be followed on Monday, January 10, by WILLIE EDOUIN'S "SPARKS" COMPANY in
DREAMS; OR FUN IN A PHOTOGRAPH GALLERY.

Madison Square Theatre.

STEELE MACKAYE.....Manager

X—X
12TH MONTH
12TH MONTH
OF
HAZEL KIRKE.
HAZEL KIRKE.
X—X

Every evening at 8:30. Saturday matinee at 2.

BIRCH & BACKUS'
San Francisco Minstrels.
Opera House, Broadway and 29th st.
THE BEST BILL OF THE SEASON.
Prof. Parker's Mastodon Dog Circus.
First week of Frank Dumont's new piece,
A HOT NIGHT IN THE CITY,
with new scenery representing Brooklyn Heights and New York. Great success of the Italian Tragedian,
Sig. SALVINI BACKUS AS OTHELLO.
Seats secured. Matinee Saturday at 2.

Theatre Comique, 514 Broadway
HARRIGAN & HART.....Proprietors
JOHN E. CANNON.....Manager
Every evening and Wednesday and Saturday Matinees. Until further notice, Volume 7,
HARRIGAN AND HART
In Edward Harrigan's new comic play,
THE MULLIGAN GUARD'S NOMINEE.

Union Square Theatre.

Mr. A. M. PALMER...Proprietor and Manager
Begins at 8, over at 11:05. Saturday matinee begins at 1:45.

LAST TWO WEEKS

of the wonderfully successful American play,

THE BANKER'S DAUGHTER,
THE BANKER'S DAUGHTER,
THE BANKER'S DAUGHTER,
THE BANKER'S DAUGHTER,
THE BANKER'S DAUGHTER,

which will be given for the 157th to the 164th times in this city.

Saturday, January 8, Twenty-sixth and last matinee (but one) of
THE BANKER'S DAUGHTER.

THURSDAY, JANUARY 6,
the second of a series of

EXTRA MATINEES

to be given every TUESDAY and THURSDAY afternoon. For these matinees,
MISS CLARA MORRIS
has been engaged. The first of the series will be

MISS MULTON,

which will be presented with Clara Morris, Eleanor Carey, Marie Wilkins, Roberta Norwood, F. de Belleville, J. H. Stoddart and others in the cast.

Monday evening, Jan. 17, D'Ennery's new drama,
THE CREOLE.

Windsor Theatre.

Bowery below Canal Street.

JOHN A. STEVENS.....Lessee
FRANK B. MURTHA.....Manager

Engagement for one week only of the eminent actor,

J. B. STUDLEY,
J. B. STUDLEY,
J. B. STUDLEY,

in the thrilling drama,

THE BELLS;
THE BELLS;
THE BELLS;

or,

THE POLISH JEW.
THE POLISH JEW.
THE POLISH JEW.

A company of Metropolitan favorites have been especially engaged to support Mr. Studley.

Matinees Wednesday and Saturday.

Haverly's Nibio's Garden Theatre.
J. H. HAVERLY.....Proprietor and Manager
E. G. GILMORE.....Associate Manager

LAST WEEK. LAST WEEK. LAST WEEK.
ABBEY'S MAMMOTH PANTOMIME and SPECIALTY COMPANY in

HUMPTY DUMPTY

2 Clowns. 2 Harlequins, 2 Columbines. 2 Pantaloons.
Two of the greatest living clowns,
JAMES S. MAFFIT and ROBERT FRASER.
Matinees Wednesday and Saturday.

MONDAY, JANUARY 10,
KIRALFY BROTHERS' BLACK VENUS.
CROWNING EFFORT.
SURPASSING ALL FORMER DISPLAYS.

Haverly's Fourteenth St. Theatre.
14th Street and 6th Avenue.
J. H. HAVERLY.....Proprietor and Manager

Limited engagement of the brilliant musical comedy company,

SALSBURY'S TROUBADOURS,
SALSBURY'S TROUBADOURS,

who will appear every evening at 8 and at Wednesday and Saturday matinees at 2, in their laughable musical extravaganza,

THE BROOK.
THE BROOK.

NEW NOVELTIES FROM EUROPE.

SHOWER OF REAL WATER.

Haverly's Fifth Avenue Theatre.
J. H. HAVERLY.....Proprietor and Manager

FOURTH WEEK
OF
MARY ANDERSON.

NEXT WEEK, FREDERICK PAULDING.

Standard Theatre.
Broadway and 33d street.

WM. HENDERSON....Proprietor and Manager

Third week of Bartley Campbell's new Irish play,

MY GERALDINE,
MY GERALDINE,

with entirely new scenery by Voegtlin, Reed, and assistants, and a powerful cast of characters.

THE RUINS OF GRAY NUN ABBEY.

THE HIT OF THE YEAR!

Matinee Saturday at 2.

Daly's Theatre.
Broadway, cor. 30th st.
EVERY NIGHT AT 8. OVER AT 11.
Wednesday and Saturday Matinees at 2.

NEEDLES AND PINS.

NINTH AND LAST WEEK BUT ONE.

TUESDAY EVENING, Jan. 18, Mr. Daly will produce, for the first time in this country, an original adaptation of Richard Genee's musical and spectacular comedy, to be here called

ZANINA; or, THE ROVER OF CAMBAYE,

which has been many weeks in preparation and which will introduce the famous
NAUTCH GIRLS and HINDOO JUGGLERS.

Tony Pastor's Theatre,
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MATINEES TUESDAY AND FRIDAY.

Georg Henschel's second vocal recital, Jan. 4, musically considered, was highly satisfactory. The programme was German throughout. This, we think, is a fault which should be remedied at future recitals. The hall was not more than half full, but the audience was warmly appreciative of Mr. Henschel's singing, and several times encored him. The first selection was a set of songs, "An die Entfernte Geliebte," Beethoven; they were charmingly rendered. Mr. Henschel was in good voice, and sang with expression. At times, however, he seemed to take matters too easily, and the performance for a while grew tame. The next vocal selection comprised seven songs by Franz Schubert, from "The Maid of the Mill." These were well sung and enthusiastically received. They are vocal gems of great beauty, and Mr. Henschel delivered them with a pure intonation and finished style. Being imperatively recalled, he sang two different airs from Handel, full of difficult and showy runs. These he sang finely and in the most effective manner, accompanying himself on the piano. Mr. Henschel is a skilful pianist, and it is a great treat to listen to him singing to his own accompaniment. He is at his best then, and the songs he sings receive their full color, expression and finish. Three romances by Brahms, from the Cyclus, "Die Schone Magellone," were the closing selections, and were also finely sung, though not in themselves specially interesting. Mr. William H. Sherwood, who assisted Mr. Henschel, played the following piano solos: Chromatic Fantasia and fugue, Bach, a Fantasia by Schumann, and a Liszt Rhapsodie, which he gave as an encore. Mr. Sherwood's playing on this occasion was very interesting, more so than usual, the Bach Fantasia being specially well rendered. Mr. Henschel sings German songs so touchingly, that we do not wonder at their preponderance on his programme; but will he give one or two songs in English next time, just as a favor to the English portion of his audience? Mr. Henschel's vocal recitals are really enjoyable, and those who love to hear good singing, free from meretricious display, should secure seats at these entertainments, which are really chamber concerts of a high order. Both Mr. Henschel and Mr. Sherwood appear inclined to sing and play for musicians rather than to a popular audience. This is to be regretted. We do not object to the high standard, but it might be lowered just occasionally. Mr. Henschel has a noble voice, not particularly sympathetic, but of great compass and power, and it could be well used in interpreting many a fine song which is not German. Mr. Sherwood also could find something possessing more popular elements, than the Schumann Fantasia. All this, however, by the way. These recitals are musical treats where vocalists and instrumentalists show thorough acquaintance with their work, and their high appreciation of musical art.

The Christmas performance of Handel's Messiah by the New York Oratorio Society, at Steinway Hall, attracted an immense audience, notwithstanding the inclemency of the weather. Dr. Damrosch conducted, with his usual ability, the chorus and the Symphony Society Orchestra. The soloists were Lillian Bailey, soprano; Anna Drasdil, contralto; Theodore J. Toedt, tenor; Georg Henschel, bass, and Walter Damrosch, organist. The choral beauties of this fine oratorio were finely brought out, and the orchestra played most effectively, although the pastoral symphony was not taken as steadily as it might have been. The bass and contralto airs were rendered magnificently by Georg Henschel and Miss Drasdil, but Miss Bailey and Mr. Toedt were overweighted in the soprano and tenor numbers. That Miss Bailey sang sweetly need not be said. We have heretofore spoken of Miss Bailey's charmingly delicate vocalization, but dainty sweetness is not all that is wanted to interpret the grand arias and recitatives of the Messiah. Almost the same remark applies to Mr. Toedt's singing. His lines were delivered with musical taste and expression, but they lacked power. What a contrast between Miss Drasdil's full, rich, grand delivery of "He shall feed His flock," and Miss Bailey's tame rendering of "Come unto Him." Mr. Henschel's "Why do the Nations Rage" was given nobly; indeed, all his work was done with surprising vigor. The audience was in an appreciative humor, and applauded liberally. This holiday performance of the Messiah appears to be regarded with interest by a large number of music-loving New Yorkers. Two features of this sacred concert we regard as highly objectionable. One, the turning over the leaves of music books with a great rustle during the singing of some beautiful air, and rushing out with noise and circumstance the moment the Amen Chorus is commenced.

Frederick Archer, the organist, who has recently come to this country from England, proposes to set about popularizing Organ recitals, and intends making a tour of the country. His programmes are to be semi-classical, with a fair sprinkling of popular pieces. The London professor makes his American debut at Plymouth Church, Brooklyn, Jan. 21, when he will introduce several of his own compositions for the organ, besides others from the works of ancient and modern composers. Mr. Archer will remain in New York until April, giving various recitals during his stay, and go hence to Boston, afterwards taking in the New England States. Mr. Archer has given several popular organ recitals in London, notably at the great Exhibition, also at the late Alexandra Palace. The organ at the latter place was a magnificent instrument of great power, with four rows of manuals, and blown by steam, requiring two engines of twenty horse power. There is no doubt that the organ offers many advantages over the piano for a correct rendering of orchestral works in the absence of an orchestra. With a skillful executant, such as Professor Archer, almost all the proper orchestral effects can be produced. If organ recitals can be made popular in America, Mr. Archer is just the man to do it. He has had experience with the public, is an enthusiast in the art, and above all an accomplished player. One piece of news is somewhat startling. Mr. Archer is going to produce a comic opera in this city. We have no knowledge as to the Professor's reputation as a composer. He may have been guilty of something in the line of comic music, but of this we know nothing. We shall watch with curious interest Mr. Archer's comic effort. If we may be permitted, we should advise him to stick to his rather praiseworthy object of giving American audiences a series of really popular organ recitals.

AMONG THE MUSICIANS.

Gilmore's Band was one of the features at the St. Vincent Fair.

The Metropolitan Music Hall is now used as a roller skating rink.

The Franko Family appeared in concert on Sunday at the Thalia.

Georg Henschel's third vocal recital is announced for Jan. 27.

The next soiree of the New York Philharmonic Club takes place Feb. 8.

Rud. Bial will have a farewell benefit concert at Koster & Bial's on Friday, the 7th.

The first Dengremont concert takes place on Saturday, the 8th, at Koster & Bial's.

Prince Albert is said to have understood more about music than any other Prince.

Theodore Thomas and Rafael Joseffy are professors at the New York College of Music.

Rudolph Bial's grand orchestra steps down and out; P. S. Gilmore's famous band steps up and in.

Sophia Priestley, a talented young pianist, is meeting with deserved success as a teacher.

J. M. Pattison, the pianist and composer, will give his annual concert at Steinway Hall, Jan. 25.

The third of a series of six soirees was given by the New York Philharmonic Club on Tuesday evening, at Chickering Hall.

The recent public concert of the pupils of the New York Conservatory of Music reflects great credit on the professors of that useful institution.

Rudolph Aronson's Orchestra and the Vander Alm Tyroler Quintet were the attractions at last Sunday's concert at the Metropolitan Music Hall.

The Great Republic is the title of a new musical work by George F. Bristow. It is to be put in rehearsal at once, under the direction of P. S. Gilmore.

Dengremont, the young Brazilian violinist, who has quite a reputation abroad, has arrived in New York, and will shortly begin a professional tour through the States.

On Dec. 30, a pleasing concert took place at the Union Tabernacle, on Thirty-fourth street, under the direction of Prof. Turney, the organist of the church.

Saalfield's "ten-cent" Music Libraries are marvels of cheapness. This firm gives sixteen pages of music for a dime—music, by the way, of a high class and printed in good style.

Don Giovanni was performed at Boston on Tuesday night by the Mapleson troupe with great success. Ravelli, Gerster and Swift received several hearty recalls before the curtain.

Remenyi, the eminent violinist, after an absence from New York of nearly two years, will appear in concert at Steinway Hall, on Friday, Jan. 7, under the management of R. A. Saalfield.

Carl Feininger's chamber concert at Steinway Dec. 30, only attracted a very small audience. Louis Maas, pianist, made his first appearance in America, and Mrs. Feininger sang several selections.

The third public rehearsal by the Symphony Society of New York, under the direction of Dr. Damrosch, takes place Saturday evening, Jan. 8. August Wilhelmj, the violin virtuoso, is to appear.

Messrs. Arnold and Gautzberg, violins, Charles Werner, 'cello; Gramm, viola; E. Weiner, flute; M. Andley, double bass; S. B. Mills, piano—are the soloists at the Philharmonic Club concert on Tuesday.

Wayne Ellis and Samuel Turney read their three act English comic opera to Mr. Barton at the Bijou on Tuesday. Mr. Barton expressed himself pleased with the music and libretto, and has taken the matter of its production under consideration.

Maurice Dengremont, the young violinist, was to have given a reception and performance to a number of invited friends at Koster & Bial's on Tuesday afternoon, but he was taken suddenly ill and the reception was postponed till further notice.

The second public rehearsal and reception of the Mozart Musical Union is announced for January 19. This is the tenth season of the Union. It has an amateur orchestra of sixty performers, under the leadership of Prof. Franciulli. The soloists to appear are Miss Geist, violoncello; Mrs. Jucht, soprano; N. Franko, violin.

It is expected that Adelina Patti will visit the United States next Autumn. By a letter received from her manager, Mr. Pollini, through the kindness of Mme. Geistinger, to Mr. Rudolf Bial, the latter has been requested to take charge of the preliminary arrangements. Mr. Bial, a personal friend of the great diva, was her successful manager when, after an absence of many years, she again appeared in opera in Berlin in Italian opera there. Mr. Pollini is expected to come over to New York during the Summer.

PROFESSIONAL DOINGS.

—Olivette is in active rehearsal at the Park.

—Gustave Dore is busy illustrating Shakespeare.

—Haverly's Mastodons were stopped by the ice out in Indiana.

—Dave Peyser has resigned from the Leavitt Specialty company.

—Adah Richmond-Bloodgood combination is reported disbanded.

—Robson and Crane played to wretched business last week in Baltimore.

—Gus Williams makes his appearance at the Grand Opera House on Monday.

—Lester Wallack will shortly appear at Haverley's Brooklyn Theatre in Rosedale.

—Scholl, of Philadelphia, has sent us some excellent portraits of William E. Sheridan.

—The Emma Abbott Grand English Opera company play at the Brooklyn Park theatre next week.

—J. K. Emmet has been suffering from a severe cold, which has prevented him giving his Fritz songs in the best style.

—The San Francisco Minstrels have a great show of canine artists, and Salvini Backus is as funny as ever.

—Lillian Russell, who is one of the attractions at Tony Pastor's, is a pleasing balladist. Her songs are sweetly rendered.

—J. J. Spies desires us to announce that he is not married. He is getting tired of being asked a disagreeable question.

—Oofty Gooft (Gus Phillips) opens at the Windsor Theatre, Jan. 24, in Augustin Daly's new version of Under the Gaslight.

—Another change in the cast at the Madison Square. Georgia Cayvan now plays the part of Hazel, and Dominick Murray, Dunstan Kirke.

—Ada Cavendish contracted a severe cold en route from Memphis to Nashville and was obliged to cancel her dates at the latter place.

—Mrs. G. C. Howard's Uncle Tom Cabin company were snow bound at Buffalo, and could not get on to Hamilton for their New Year's eve engagement.

—E. B. Hohens died in Philadelphia, last Thursday, of an incurable disease. He was the original Zamiel in the Black Crook. A young wife and child are left.

—Emma Verne, of the Fun on the Rail combination, was taken seriously ill at Buffalo Dec. 27, but recovered sufficiently to play on New Year's day.

—A new opera house was opened at Bellefontaine, O., on the 23d of December. It is an elegantly appointed building, and likely to be largely patronized.

—A vocalist at Tony Pastor's on New Year's night asked the band to "play as if the instruments had diptheria." Misery likes company—he had a fearful cold himself.

—The Grand Opera House at Nashville, Tenn., has been closed by order of the Chancery Court, and all bookings were cancelled. The house will remain closed during the season.

—Billee Taylor, the nautical drama, which has made so great a success in London, will be shortly produced in New York under the management of E. E. Rice and D'Oyly Carte.

—Alonzo Schwartz has experienced great trouble with his voice since he has been out West with Milton Nobles. He has kept along with the company, but he has not played regularly, his place being taken by another.

—Helen Coleman is eliciting favorable criticism for her personation of the Widow in Frank Wynkoop's dramatization of the Bedott Papers. The part as originally played by Miss Coleman was called Priscilla Shingle, or Solon's Twin Sister.

—The Kate Thayer Concert Company have canceled their dates for a month ahead in the South, on account of the cold snap which has prostrated amusement business. The company have been engaged by Abner, of Washington, for four weeks.

—The Fifth Annual Children's Carnival and ball will be held at the Academy of Music Feb. 7. It will be, as usual, under Prof. Marwig's direction, and the affair will doubtless enjoy all the success it merits. The ballets of the children are beautifully executed.

—Frank L. Gardner has assumed the management of Piercy's Legion of Honor company, commencing in Chicago Jan. 31. Afterwards they go to the Park, Boston, and the Walnut Street, Philadelphia. Anne Graham, Samuel Piercy and Lewis Morrison will be starred. The organization is a particularly strong one, and the play has already been stamped with genuine New York approval.

A Queer Specimen.

There have been many remarkable criticisms written and printed in the American press, but the following notice of Keene's Hamlet takes away the prize. It appeared in the Charleston *News and Courier* recently:

HAMLET AT THE ACADEMY—MR. KEENE'S TRIUMPH IN SPITE OF SHAKESPEARE.

There was a big house last night for Hamlet, and the want of enthusiasm, wherever it was conspicuous by its absence, was due to the inherent deficiency of the play itself. It has been taught to every one to kneel down and reverence these plays which are called Shakespeare's—whether they are Shakespeare's or not; and it must have occurred to any one who was not tied down, who was not manacled, who was not chained, that the Shakespeare in itself was an exceedingly small thing, and that the actor was to us and for us everything that they call Shakespeare; that is to say, that the genius of the actor made Shakespeare what Shakespeare, if he had lived, never would have dreamt of being, and that Mr. Keene lent his genius to a most unworthy subject, for it is an utter waste of the raw material to treat such a play as Hamlet as worthy of the study given to it for centuries and as worthy of the devoted study given to it by players so much beyond anything that Shakespeare knew, as Mr. Keene, in his most touchingly combined power and sweetness, showed himself last night.

There was no fault whatever in the play except in the author of it; for the reason that he is so many centuries behind us that he could not be expected to understand all these pains and troubles and difficulties and horrors of these mysteriously complicated times. For if there is anything that Shakespeare was, as we know him and understand him and appreciate him, it was in his vibrating human sympathy—that sympathy which made him as entirely and completely an exponent of what we have felt, or could have felt, in those classic days of Rome, as in the jocund moments when he himself taught us that Love's labor might be lost, and that all this insubstantial pageant faded should be without a wrack behind—it was a grand thing last night to see how much this great man could make out of this little which we call Shakespeare.

Night before last Mr. Keene in that systematically theatrical play, Richelieu, carried everything before him, and if there had been and could be, as much humanity in a Hamlet as in a Richelieu, he would have carried everything by storm last night. The pity of it is that the genius—for it goes far beyond the border confine where talent and genius meet—which was wasted in the ornate superfluities of Lord Lytton on the one night should have been equally cast away on the metaphysical abstractions which pass under the name of Shakespeare. In other words, Mr. Keene had a miserably poor material to work on. There is no play in which his commanding force would not have shown itself better than in the utterances which are so dignified by our constant use of them that we really think that they have some intrinsic merit. If the United States cannot produce not only in every century, but in every year, of each century, a stronger player than Shakespeare, one who knows as much of men and women and all their little strength and weakness—then there is no difference between the Express train of to-day and the mud-clogged wagon or the haphazard chaise of thirty or forty years ago.

Mr. Keene is a consummate elocutionist, and whenever and wherever he is expressing these human sympathies which are as common to us now as they were two hundred and three hundred years ago, and when, too, there is room for the display of a chivalrous manhood, he must and will succeed.

We think and say that for these times, and with an understanding of them, this is the greatest tragedian who has visited Charleston, because he has entered into all our feelings, all our hopes and fears and wishes and aspirations.

It is too late. One could write about this thing all night and could not say more than this. If you did not see Keene in Richelieu, you would not know what acting could be, and if you did not see him in Hamlet, you would have no conception of what Richelieu was. If we wanted to say all that we thought we should seem to contemplate about the last thing that the *News and Courier* ever contemplates in Charleston—an ethical revolution.

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The extravaganza of Long Branch may be called a screamer without slang or exaggeration. It is a perfect avalanche of the most ridiculous situations possible, and there's a gush and slam-bang about it that keep the house aroar most of the time. The absence of Alice Oates was a disappointment, but had the audience not been anticipating her, it would have been completely captivated by the dash and abandon of her substitute, Gertie Granville. Miss Oates, according to a telegram received last evening, will surely join the company at Scranton. She was promised last night, but was taken ill and could not reach Wilkesbarre. We can scarcely imagine how Alice Oates or any one else could well improve upon the principal role, Electra Bracegirdle, for the character and Miss Granville could not be better suited each to the other. The effervescence of the piece is its charm—it boils over with fun throughout. There is fine vocalism interspersed through the scenes, but much the greater part of the play is the broadest sort of burlesque, eclipsing anything of the sort that has heretofore appeared here of its peculiar kind.—[Scranton Republican.

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